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INDIAN TEMPLES

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ELEPHANTA ELLORA FATEHPUR SIKRI KAJURAHO KANARAK KARLI LAURIYA NANDANGARH

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MADURA MAHABALIPURAM MARTAND MIHINTALE MOHENJO-DARO MOUNT ABU MUTTRA

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INDIAN TEMPLES

135 PHOTOGRAPHS
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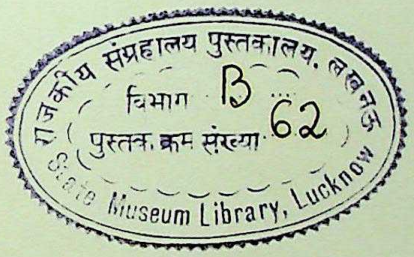
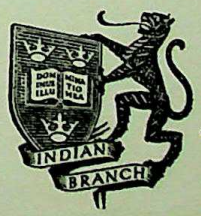
ODETTE MONOD-BRUHL
ASSISTANT AT THE MUSÉE GUIMET

WITH A PREFACE BY
SYLVAIN LÉVI





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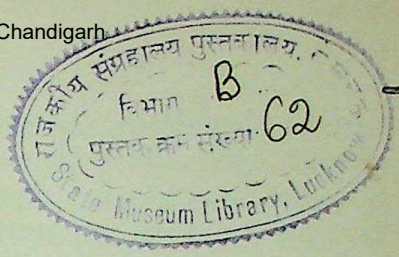

PREFACE

IN classical times India was the land of wonders. Four hundred years before the Christian era, a Greek physician, Ctesias of Cnidus, chronicled the extraordinary stories about India which were current at the Persian court. When Alexander the Great's Macedonian troops crossed its boundaries and entered the Punjab, they were amazed at the appearance of the streets in Taxila : these soldiers who had traversed so many countries suddenly felt themselves in another world. And after more than two millenniums, when the face of the earth has been transformed by so many successive revolutions, the traveller landing at Bombay still feels the same shock of surprise : ascetics with strange marks on their foreheads, their nakedness smeared with ashes, charmers with their snakes gliding round them, shouting processions, crowds in religious ecstasy, the childish and grandiose images that obsess the sight, all these bear witness to a different manner of life. Europe and the Near East also have their saints and shrines, pilgrimages and pilgrims, festivals and ceremonies ordained by religion, but in India religion is the framework of daily life, always apparent. Here humanity is steeped in divinity, and by whatever name he worships Him, each man sees God, hears God, is a part of God and lives in God every minute of his life ; even the humblest are not cut off, and the hymns which rise from the rice-fields are often as dignified and as moving as the poets psalms. A racial characteristic ? But racially India is the most mixed country in the world, and all shades of colouring, from pure white to jet black, are to be found among her three hundred million inhabitants. The effect of the climate ? Nothing can be less uniform than her landscape : the eternal ice of the Himalayas, the burning Thar desert, wide river valleys, rugged plateaus ; here cotton, elsewhere wheat, maize and millet, crops as various as the land. Yet there is one common factor of capital importance : the monsoon, that alternating rhythm more violent than the seasons —the relentlessly clear sky which begins to glow and blaze, the sudden rush of heavy clouds, and then the deluge, the unloosing of thunder and lightning, the wild growth of vegetable life, animal life and of all the forces of nature inimical to man. Man dwarfed by Nature, human life conceived in terms of the drama of the skies, the eternal round of birth and death, the poor human being emptied of its substance and reduced to the ephemeral play of shadows or illusions—these are the common factors of India's genius on which the dazzling structures of her philosophies and religions have been reared.

Until quite recently, the history of India began with the Vedic hymns. Invaders, coming from the common stock from which Europe would receive the Greeks, the Latins, the Celts, the Germanic peoples and the Slavs, were supposed to have passed through Trans-Caspian Asia, leaving the germs of the Iranian peoples, and crossed the Indus. Their gods were still closely associated with

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natural phenomena, the god of the thunderbolt, of fire, of the moon, etc., though already overladen with ritual conceptions and speculations. Written in very archaic Sanskrit, the hymns constitute the four great collections of Vedas, assigned by most authorities to the period 1500-1000 B.C. Beyond that time, India's past was dark. But the horizon has suddenly receded in the last few years. Systematic excavations since 1921 at Mohenjo-Daro in Sind and at Harappa in the Punjab have shown us a well-developed civilization, rich in works of art, and with a system of writing, which repeated investigations prove to date from about 2800 B.C. In the Vedas there is no mention, no trace of this civilization which flourished on the very soil that the Vedic Aryans later occupied. At present we have no means of bridging this perplexing gap, while on the other hand there are obvious connexions with Elamite and Sumerian culture, attested by positive facts. The archaeologist who directed these sensational excavations, Sir John Marshall, has attempted to discover in the imagery of Mohenjo-Daro the early features of the pantheon which was later to be adopted by Sanskrit India, but his hypothesis awaits verification. Prehistoric India also knew the religion of the megalithic period, and dolmens, menhirs and cromlechs are found throughout the length of the peninsula: the southern group has recently been the subject of a careful investigation. The Vedic period has not, so far as we know, left any religious monuments, and there is little hope of finding any: worship, endlessly complicated and refined, and associated with meticulous ritual, never reached the collective stage. Each of the sacrifices which constituted worship was offered for the exclusive benefit of the sacrificer, the head of a clan or of a family; each sacrifice was independent, with its own beginning and ending, and could be inserted without further mediation in the web of the greatest sacrifice of all, the life of the universe itself. A religious revolution was necessary before religious monuments could develop.

This revolution took place in India towards the sixth century before Christ, and was part of a vast movement which seems to have shaken the whole world, from China with Confucius and Lao-Tse to Iran with Zoroaster and Greece with Pythagoras. Among the teachers who came to preach in India a gospel of salvation, free from the old liturgical and ritualistic fetters and founded on reason or mystical experience, two succeeded in laying a firm foundation for future growth. Both were born in the central Ganges valley, between the holy river and the sacred Himalayas, at a propitious time when a political revolution was also in progress, a revolution that was to replace clans by states, and prepare the way for an empire transcending states. Mahavira founded an ascetic brotherhood, governed by a meticulous system of rules, with the fundamental doctrine of the absolute sanctity of life—*ahimsa*, the famous 'non-violence' upon which Gandhi is today trying to build a new India. Mahavira taught his disciples a peculiar method of discussion, and a cosmology in which mathematics has a large place. He rejected the idea of a supreme god, but admitted an immense pantheon of petty deities, apparently better off than man, but subject to the

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same vicissitudes without the possibility of that supreme liberation which is reserved for the chosen saints on earth. Out of these elements grew the religion commonly called Jaina, or Jainism, because one of the titles of its founder was 'The Victorious' (in Sanskrit, *jina*), given him for his triumph over error and defilement. The Jaina cult still pursues its dim destiny today, after twenty-five centuries: it has spread all over India, but its ancient centres of activity are still maintained in Gujarat, Bengal and the Deccan, and there is some revival in its importance, thanks to a few outstanding Jain saints and scholars. Its adherents come chiefly from the merchant class, the *banias*, and they have never ceased to erect, with unrivalled generosity, admirable monuments of their faith. Excavations at Muttra have revealed the splendour of their temples at the beginning of the Christian era, and Girnar, Palitana and Mount Abu are some of the glories of the religious architecture of India. It is an architecture of immensely rich congregations: precious materials, delicate and careful work with a fine sense of proportion, but lacking the lyrical impulse which animates and transfigures stone.

This lyric note which is absent from Jain architecture was to find full, though almost reluctant, expression in Buddhism. Mahavira's contemporary, Prince Siddhartha, when he attained the enlightenment that made him a Buddha (in Sanskrit *buddha* means literally 'the man who has woken up'), believed that he had found in the purely rational law of causality the origin, nature and cure of the suffering inseparable from existence. Never before had a human soul contemplated this suffering with such pitiful yet unruffled sympathy. Fathers and Doctors of the church might deduce profound metaphysical systems, based on the negation of personality, from his teachings, but the emotional masses worshipped the Master, the apostles and the saints, and then the infinitely multiplied Buddhas as heroes of gentleness, patience and charity, of sublime sacrifice exalted to frenzy. A life of Buddha, surreptitiously introduced to the Christian church, has even given a new saint to the western calendar. The heavenly gods, belittled as in Jainism, were eclipsed by the man who had left his footprints in the soil and his mark in the soul. The places consecrated by his presence were worshipped, his birth-place, the terrace of the Enlightenment, the first preaching, the miracles, his final entry into Nirvana, etc.; his relics were worshipped. First, following the custom widespread in the East, men raised mounds of earth and stone; on these were planted symbols, the wheel of the Law, the umbrella of Sovereignty; the mound was encircled by a railing; gradually stone replaced impermanent wood, and thus the stupa in its classical form was created, of which Sanchi is a perfect example. The monks were vowed to an itinerant life, but were forced to settle during the three months of the monsoon. Following their Master's example, the 'beggars' (Sanskrit, *bikshu*) made the best of natural shelters in cave and grottoes; but the church grew and became wealthy, rest-houses were built for the passing monks and became monasteries. Clearly as the result of their respect for tradition, caves were

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adapted : they were hollowed out, divided into cells, and decorated. The primitive worship had developed also ; Buddhism had its liturgy and its collective rites. Corporate life had demanded a monastery, the monastery demanded a chapel, a temple. In the mountain retreats beloved by hermits seeking peace, coolness and water, arose wonderful shrines, at Karli, Kanheri and Ajanta : painting and sculpture, enriched by the passage of Greek artists, were enlisted for the glorification of the Master. In the north-west at Gandhara where Greek princes had ruled for two centuries, a hybrid art had developed in which the canons and conventions of Graeco-Roman studios had been put at the service of Asia. A complete Buddhist imagery was there elaborated which was to spread to China, to the East Indies, and utterly to transform the orthodox doctrine. Progressively invaded by popular beliefs, by magic and sorcery, deformed by the very expansion that carried it amongst peoples whose genius was foreign to India's, Buddhism grew closer to the popular cults of Brahmanical Hinduism. It was on the point of being absorbed into Hinduism when the Muslim conquest destroyed its monasteries, scattered its monks, broke the hierarchical skeleton which kept it together, and swept it from Indian soil.

Hinduism is a convenient name to embrace the innumerable cults which, though centred in an infinite diversity of deities, have nevertheless the common characteristics which are at the basis of Brahmanical orthodoxy : theoretical recognition of the Vedas as the absolute authority, a condition which is not very irksome as the Vedic canon has never been officially constituted ; the organization of society in castes, a condition evidently inherent in the Indian genius since religions introduced from outside—such as Islam and Christianity—have to struggle against the reversion to caste-ideas within their own churches ; the supremacy of the Brahmin, who by right of birth is a 'god on earth' ; and respect for the cow, which is sacred and inviolable. With these reserves, the grossest jungle cults have as much right in the Hindu pantheon as the purely spiritual conceptions of the philosophers. Hinduism has never attempted, desired or been able to organize itself into a regular hierarchy with one supreme head ; it has persisted in living in systematized anarchy, and has derived its strength from this. For thousands of years its spread amongst the aboriginal tribes of Central India has been accomplished by taking into its pantheon, by the simple method of arbitrary assimilation, all the vast company of gods, demons, genii and spirits born of the imaginations of these wild peoples. It is in this way that the great figures of the Hindu religion have grown, Siva, Vishnu, Durga, and the rest : the multiplicity of their titles still reminds us of the great number of divinities which have gone to their making.

The Hindu temple, in spite of the considerable modifications it has received in the course of time, still expresses the individual character of Vedic rites. There is no collective service, and so no nave where the faithful can assemble for corporate prayer. The temple is the personal dwelling-place of the god, who lives there in human fashion, in a statue or symbol. The priests' function is to

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provide for the needs of the god's daily life: to wake him with music, bathe him, make offerings for his meals, and pleasure him in all sorts of ways, mainly by reciting litanies, hymns and psalms. The priest is also the indispensable intermediary between the god and his worshipper, the sacred and the profane. The worshipper brings his homage and offerings, and the priest renders them acceptable to the god, and in the last resort receives them himself. There is no 'sabbath' in the Hindu religious life, no fixed day of rest recurring at short intervals, but the calendar is full of festivals which are the occasions of fairs and pilgrimages: man's innate love of travel is all the time causing pious tourists to set out on the Indian roads, more attracted than intimidated by great distances. A pilgrimage which only attracts tens of thousands is negligible: visitors to Prayag (Allahabad), Benares and Puri are numbered in hundreds of thousands; and it is therefore no matter for surprise that temple amenities include huge kitchens and huge bathing-places. The spiritual centre of the temple is the Holy of Holies, where the god dwells in a specially sacred statue: above this shrine rises a many-storeyed tower from which the style of the whole edifice may be deduced. There are three main styles in Indian architecture: the rectangular Nagara in the north; the rounded Vesara, typical of the Andhra district, on the east coast; and octagonal Dravidian in the south. In front of the central shrine stand open, pillared pavilions which house sacred images, the god's car, washing-places and a dancing hall for the too famous 'bayadères'. Dravidian temples are also characterized by massive pyramidal structures over the gateways connecting the successive courtyards that compose the temple precincts. Usually the surfaces of all the buildings are covered with a rich profusion of decorations, often images disconcerting to western aesthetic conceptions where the Indian sculptor has in his own way tried to interpret the superhuman nature of the powers with which religion has peopled his universe.

Alongside these technically exquisite buildings, architecture has piously maintained the tradition of the ancient rock-hewn shelters; like Jainism and Buddhism, Hinduism has its underground temples, for example the Elephanta caves near Bombay, which the earliest European travellers took to be monuments of Alexander and Porus. Sometimes even, thanks to better tools, the solid rock has been cut back, and shrines, statues and columns hewn from the living rock, as in the wonderful Kailasa temple at Ellora or the famous *rath* at Mahabalipuram, where the rocks scattered on the seashore have given birth to a fantastic city of temples and sculptures which take their place amongst the greatest works of art.

Besides her indigenous religions, India has received other great religions from outside: Christianity, implanted from very early times in South India, Judaism which preceded it there, and Zoroastrianism brought to Gujarat by fugitives from Mohammedan persecution in Persia. But none of them gave new treasures or inspiration to Indian architecture. It was left to the strongest adversary of Indian civilization, Islam, to renew and transform Indian art.

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Iconoclastic Islam, responsible for so much destruction and so many massacres, substituted the spiritual brotherhood of all believers for the hierarchical caste system, and a sober nobility of line and proportion for the wild exuberance of Hindu images. Wherever it has passed, Islam has raised mosques, minarets and mausoleums in token of its faith, but in the religious atmosphere of India the mosques, minarets and mausoleums have attained a dignity and beauty greater than anywhere else. Only the Taj Mahal can compare with the glory of the Parthenon ; Agra and its environs are rivals of Greece. The Great Moguls who gave form to these grandiose and magnificent conceptions did not disdain the help of artists from Europe, and in raising these monuments to their glory they glorified the collective work of the human genius.

While we have no didactic purpose in offering this album to the public, we have tried to avoid meaningless disorder. The works of art are framed by Nature and prehistory, and within this frame we have followed as far as possible chronological or topographical indications, without making artificial groupings of Buddhist, Hindu and Mohammedan monuments. The photographs of Nepal have been reserved till the end, and placed almost independently, not from personal predilection (which would be excusable), but because Nepal in its Himalayan isolation presents a synthetic view of India as she was before the Mohammedan invasion. There the Buddhist buildings are not archaeological curiosities, but centres of a living faith like the Hindu temples. Moreover in Nepal are to be found, still standing, examples of the wooden architecture which preceded and explains stone architecture, but which have totally disappeared from India. The photographs reproduced in this section are due to the ever-generous kindness of the late Maharaja Chandra Sham Shere, who died in 1929.

SYLVAIN LÉVI

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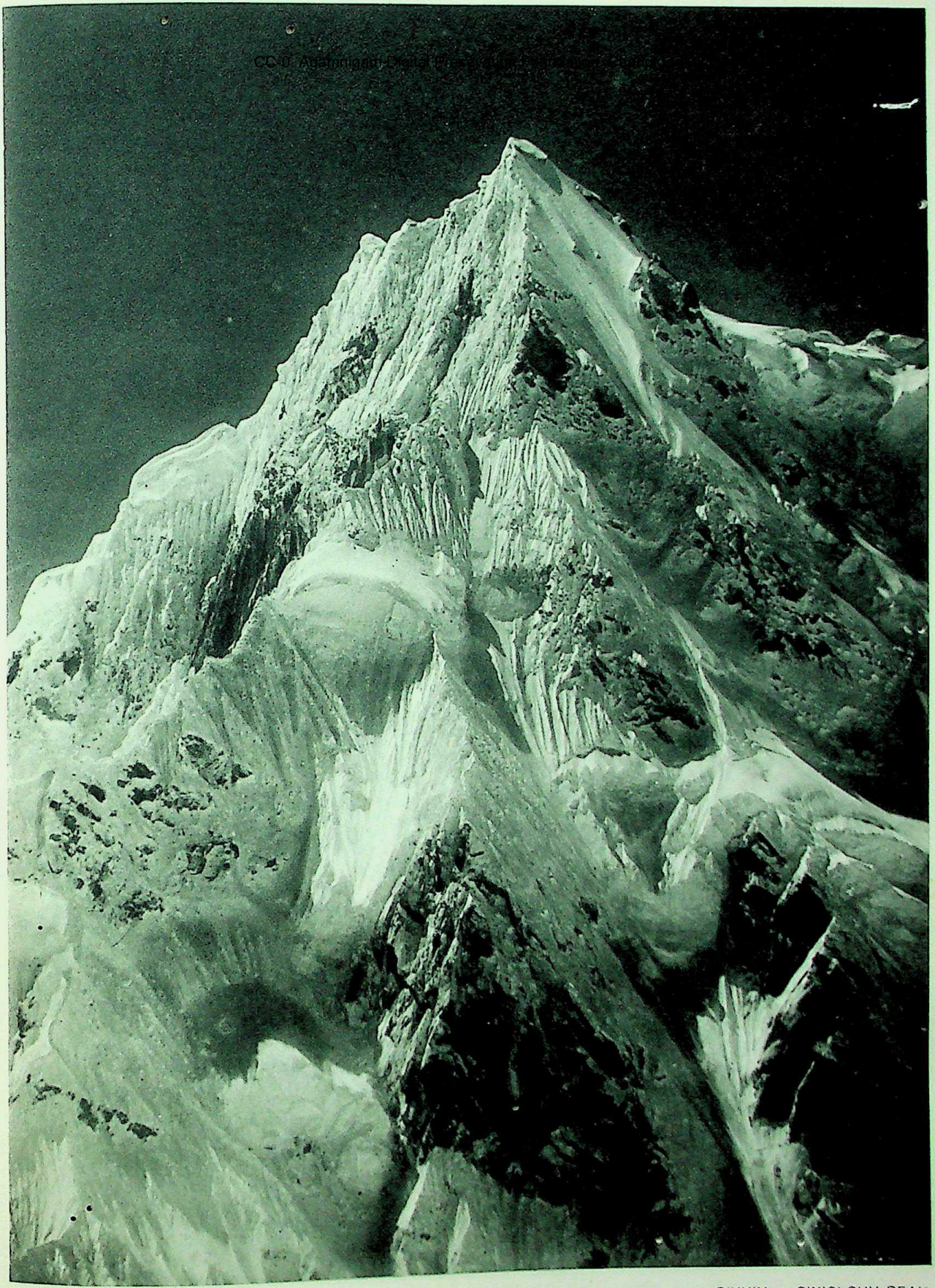

SIKKIM. — SINIOLCHU PEAK

1. LE SINIOLCHUM (SIKKIM).

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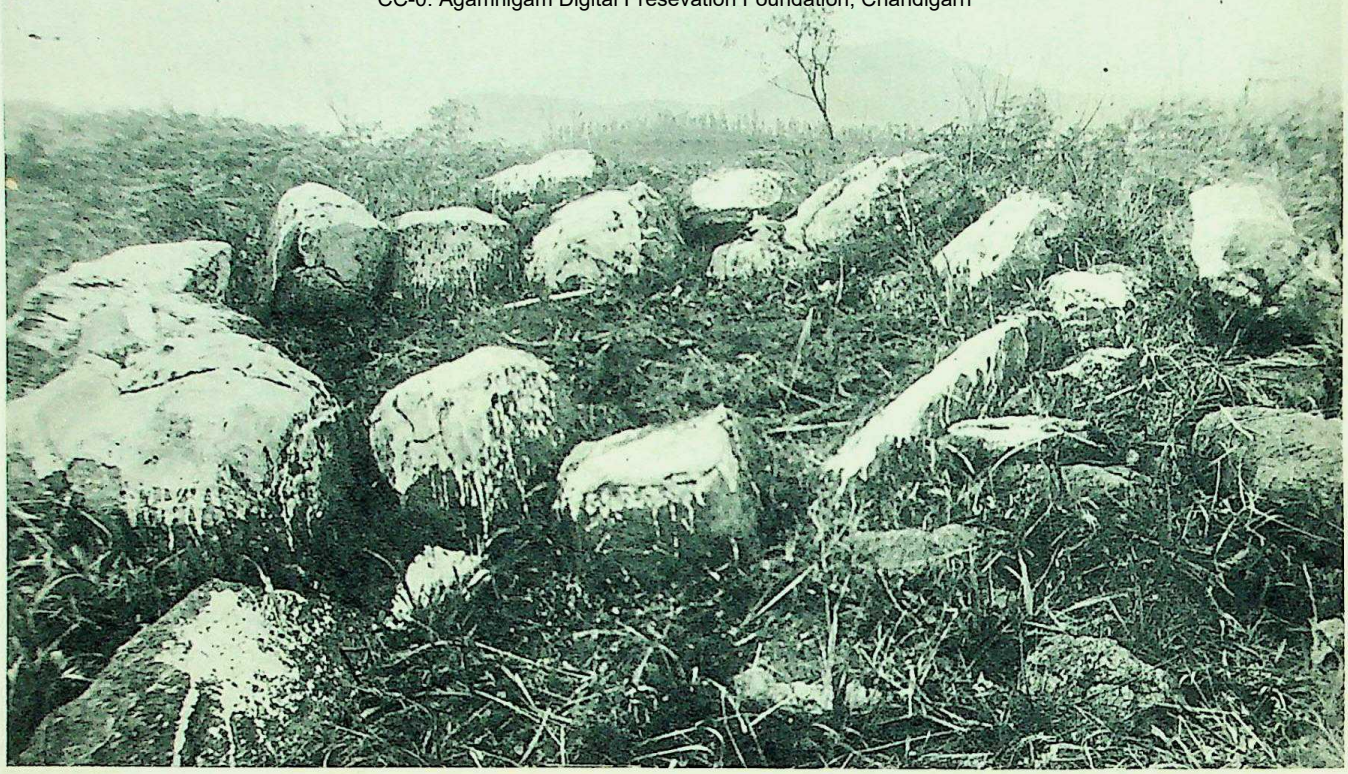

2. CERCLE FUNÉRAIRE (ÉPOQUE PRÉHISTORIQUE) PREHISTORIC BURIAL RING

3. DOLMEN (ÉPOQUE PRÉHISTORIQUE) PREHISTORIC DOLMEN

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4. ÉLÉPHANT DE DHAULI

DHAULI. — ROCK-CARVED ELEPHANT

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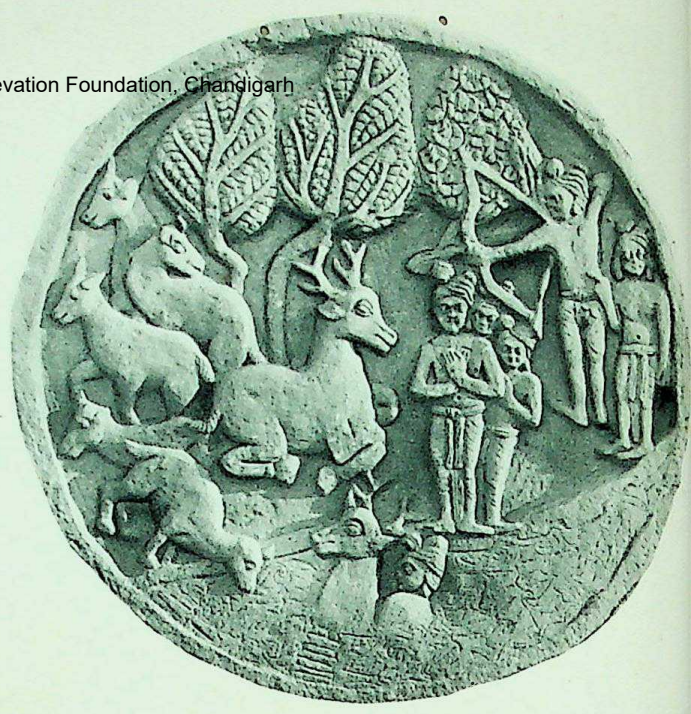

5-6-7-8. MÉDAILLONS DU STOÛPA DE BÂRHOUT

BARHUT. — MEDALLONS FROM THE STUPA

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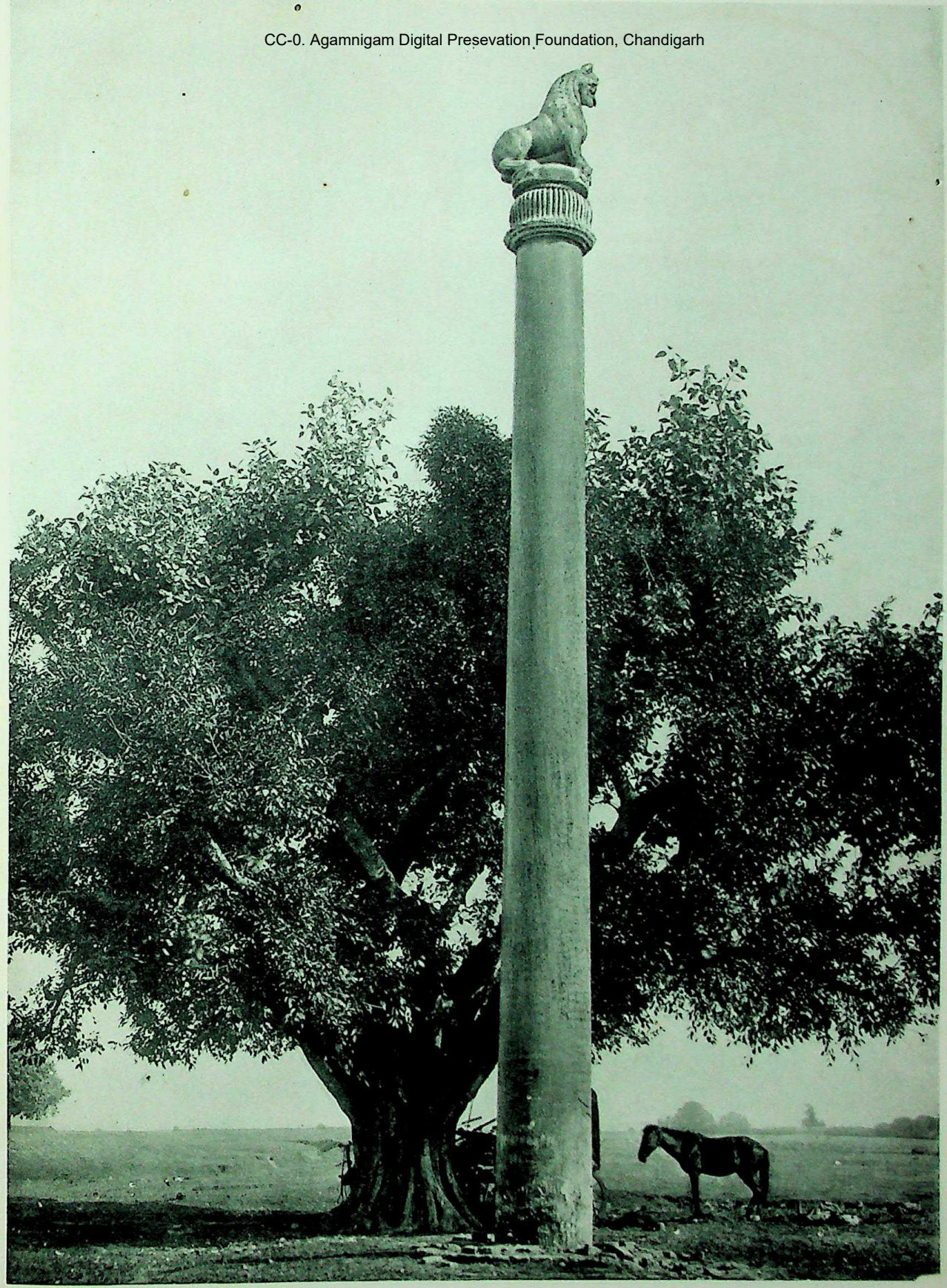

9. LAURÎYA NANDANGARH. — COLONNE BOUDDHIQUE D'AÇOKA

ASOKAN PILLAR

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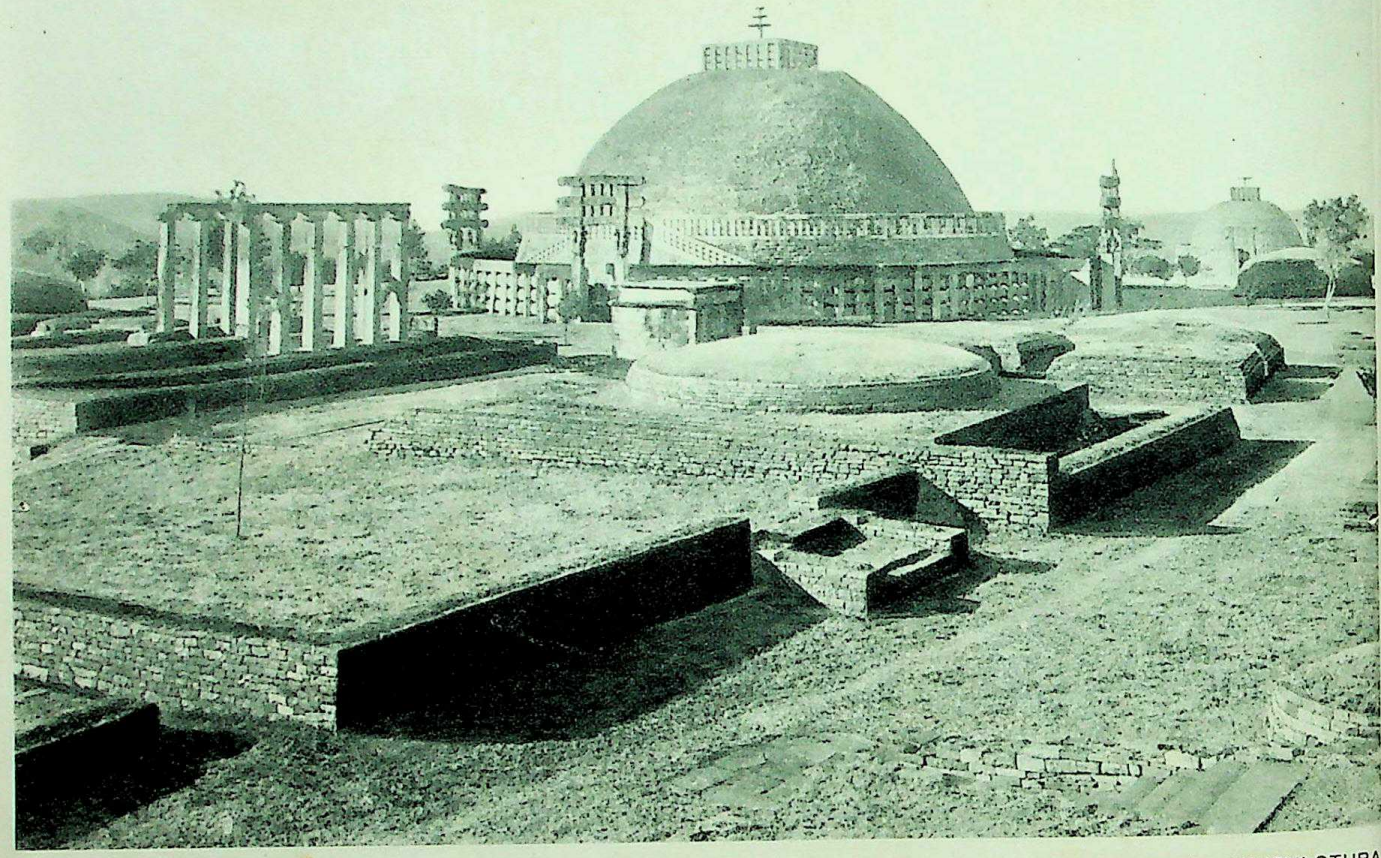

10. STOÛPA DE SÂNTCHÎ

SANCHI STUPA

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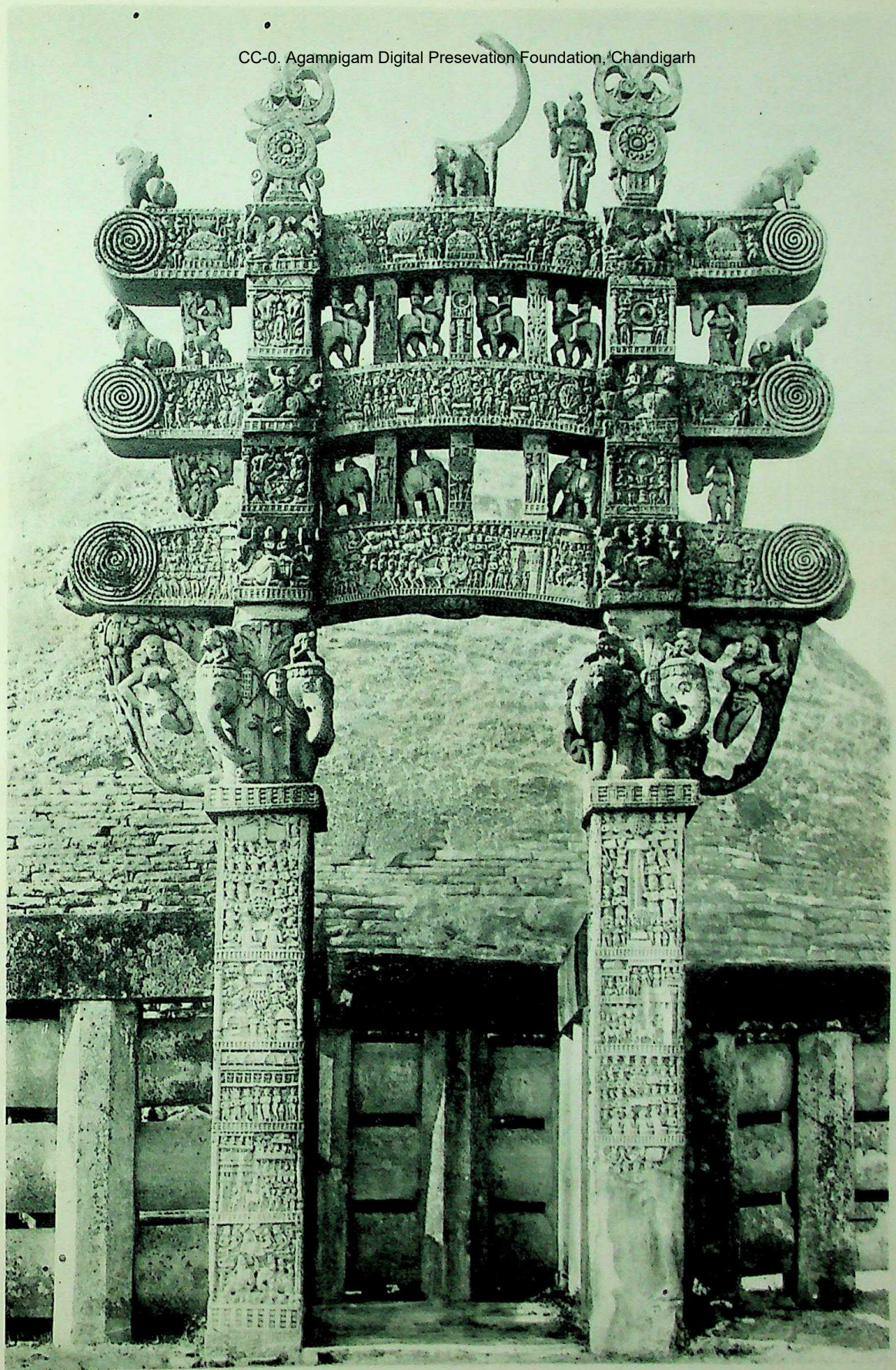

11. PORTE NORD DU STOÛPA DE SÂNTCHÎ

NORTH GATE OF SANCHI STUPA

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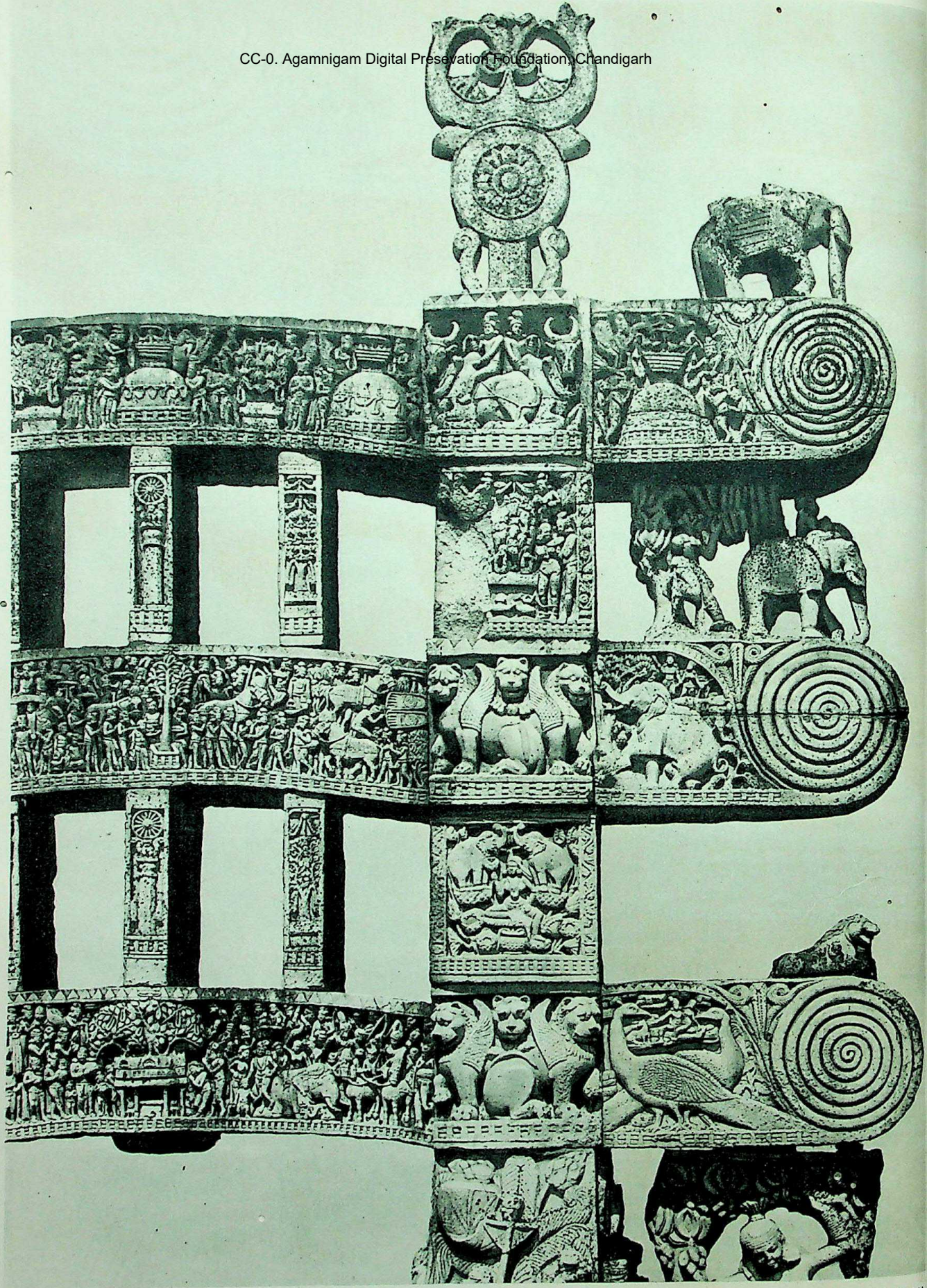

12. PORTE ORIENTALE DU STOÛPA DE SÂNTCHÎ.

DETAIL OF EAST GATE AT SANCHI

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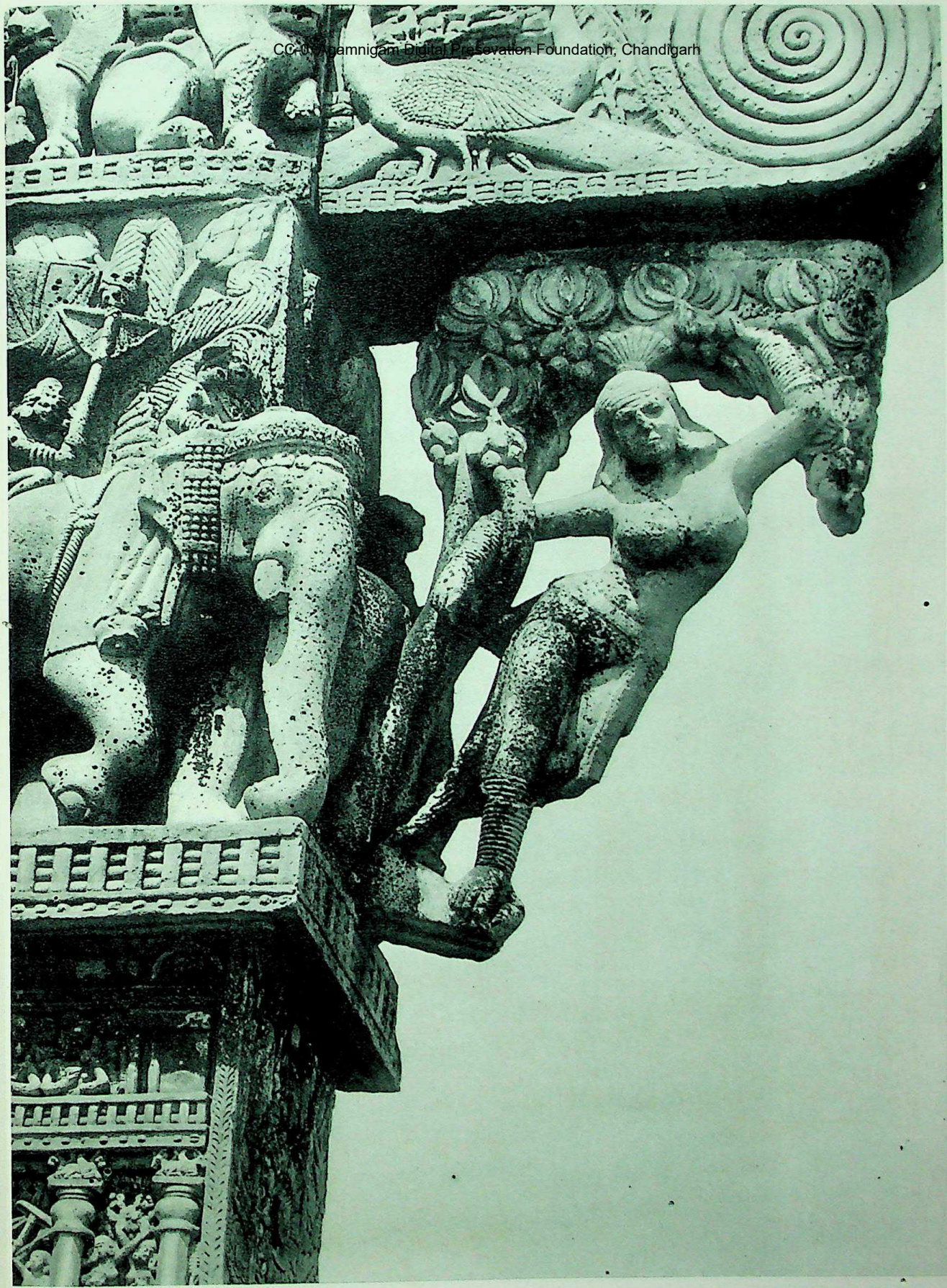
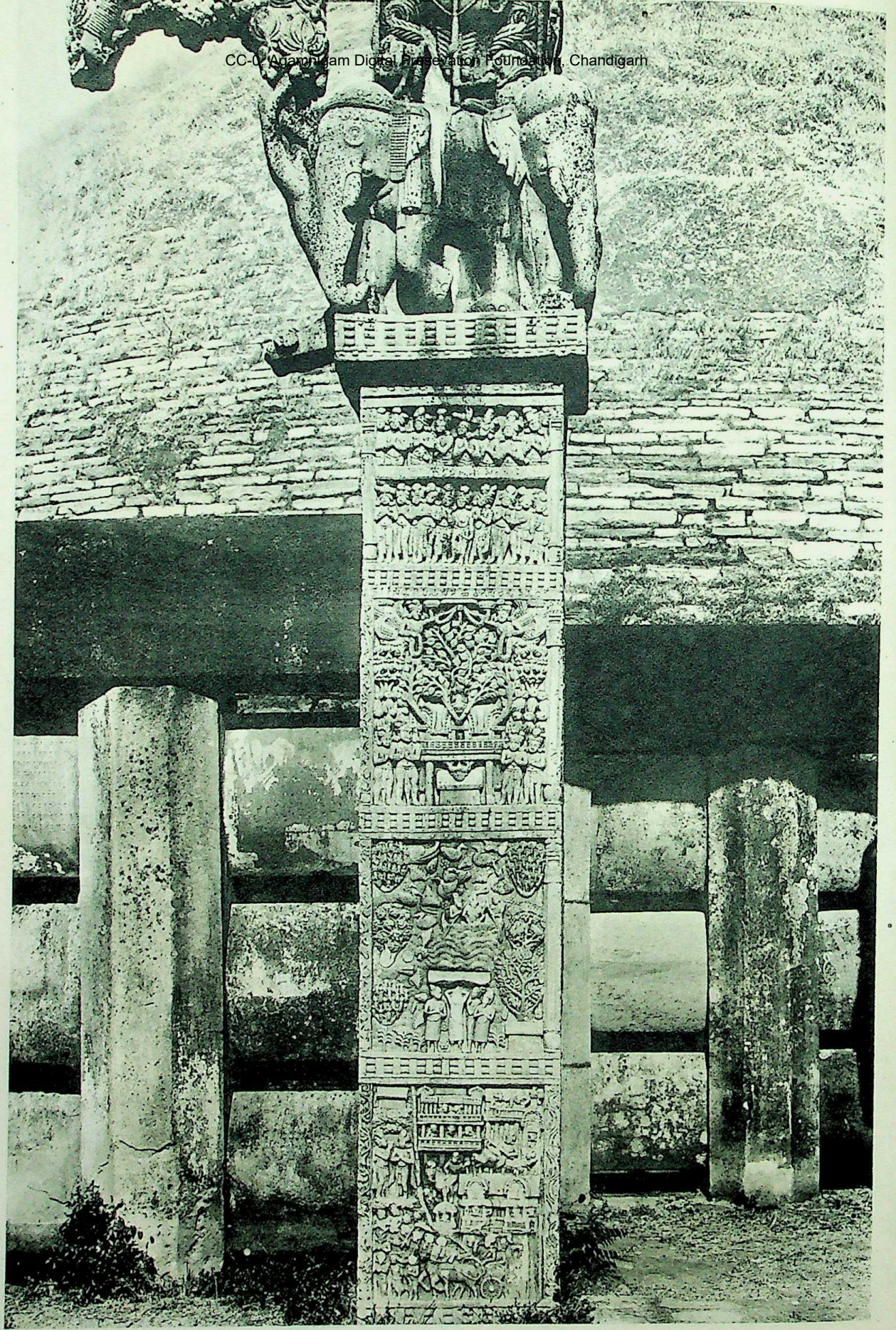


13. YAKSHINÎ. —.PORTE ORIENTALE DU STOÛPA DE SÂNTCHÎ

YAKSHINI ON EAST GATE AT SANCHI

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh



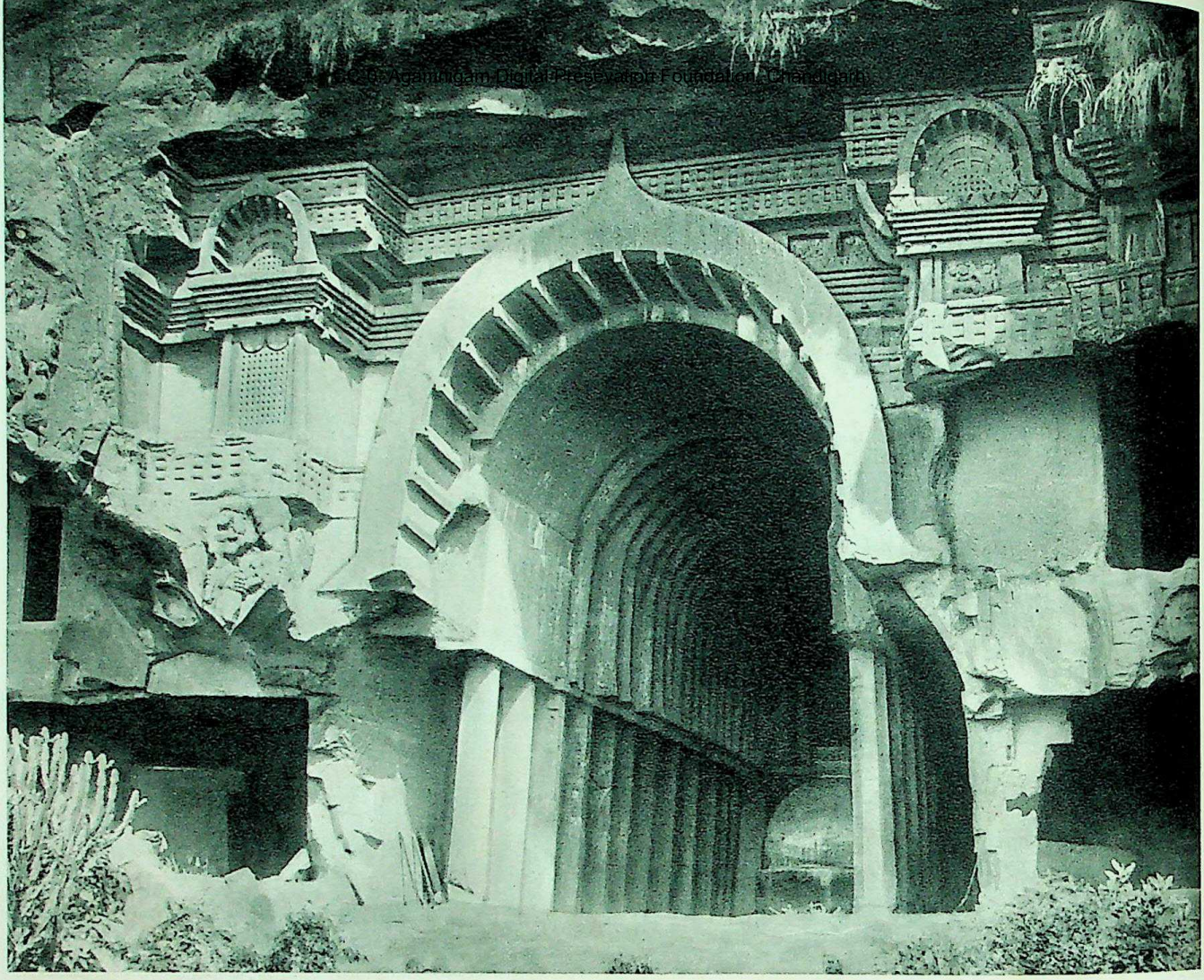
14. PILIER DE LA PORTE ORIENTALE DU STOÛPA DE SÂNTCHÎ PILLAR OF THE EAST GATE AT SANCHI

CC-0. Agamnigam Digital Presevation Foundation

15. BOUDDHA DE MATHOURÂ

MUTTRA. — STONE BUDDHA

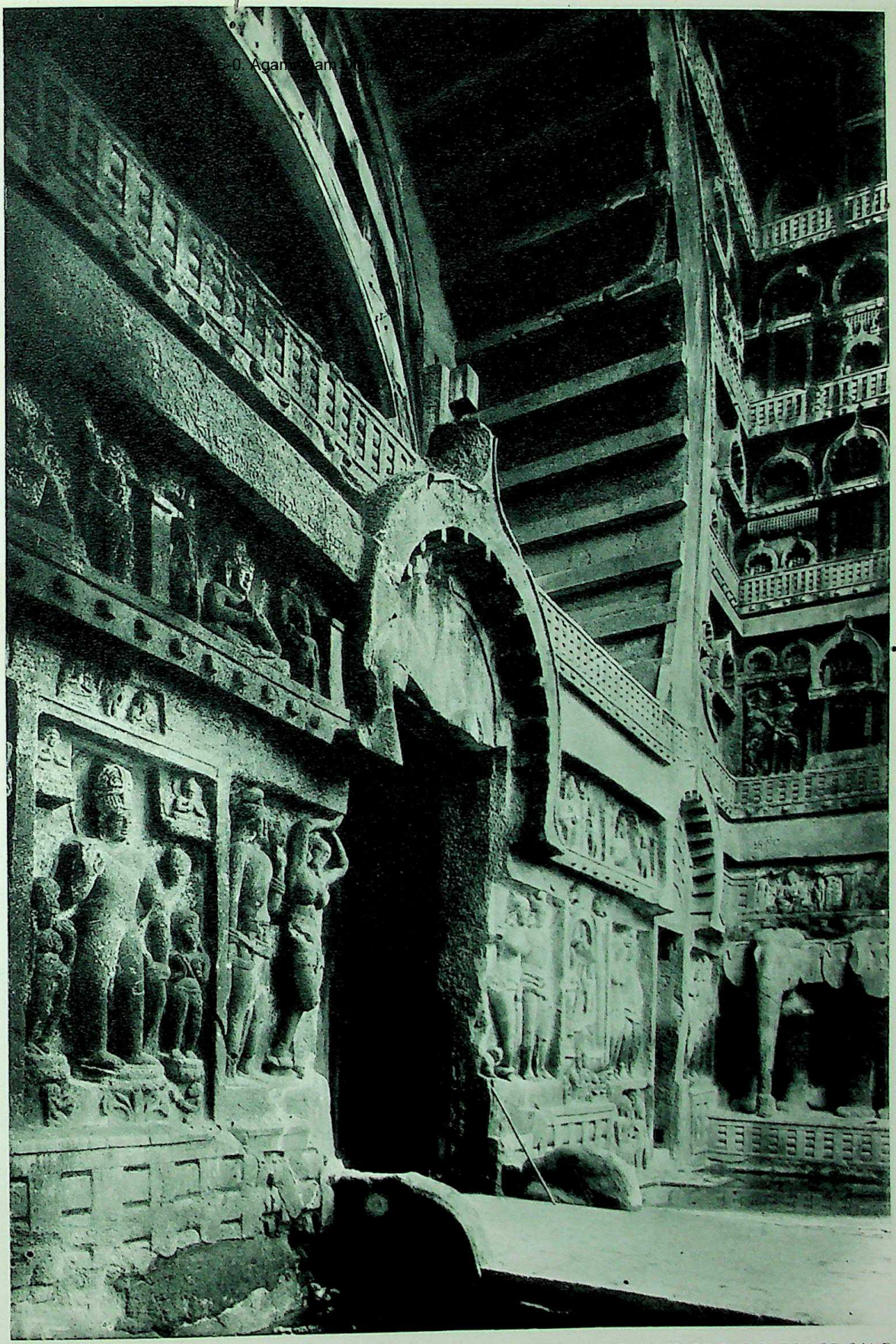
CC-0. Vigyanmigam Digital Preservation Foundation, Chandigarh



16. BHÂDJÂ. — CAVERNE BOUDDHIQUE

BHAJA. — BUDDHIST CAVE

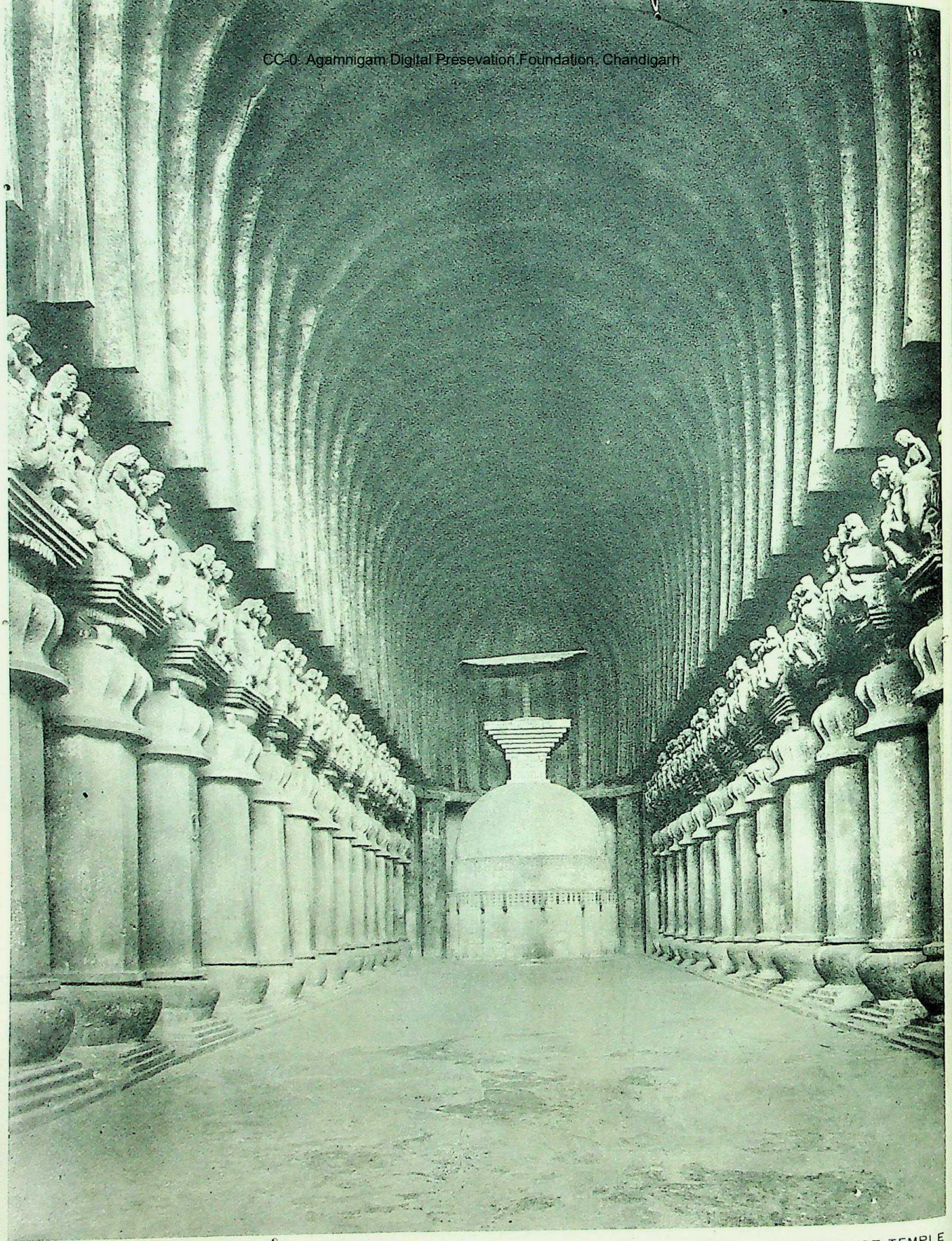
CC-0. Agam Kumar Gupta



17. KÂRLÎ. — FAÇADE DE LA CAVERNE BOUDDHIQUE

KARLI. — FACADE OF THE BUDDHIST CAVE

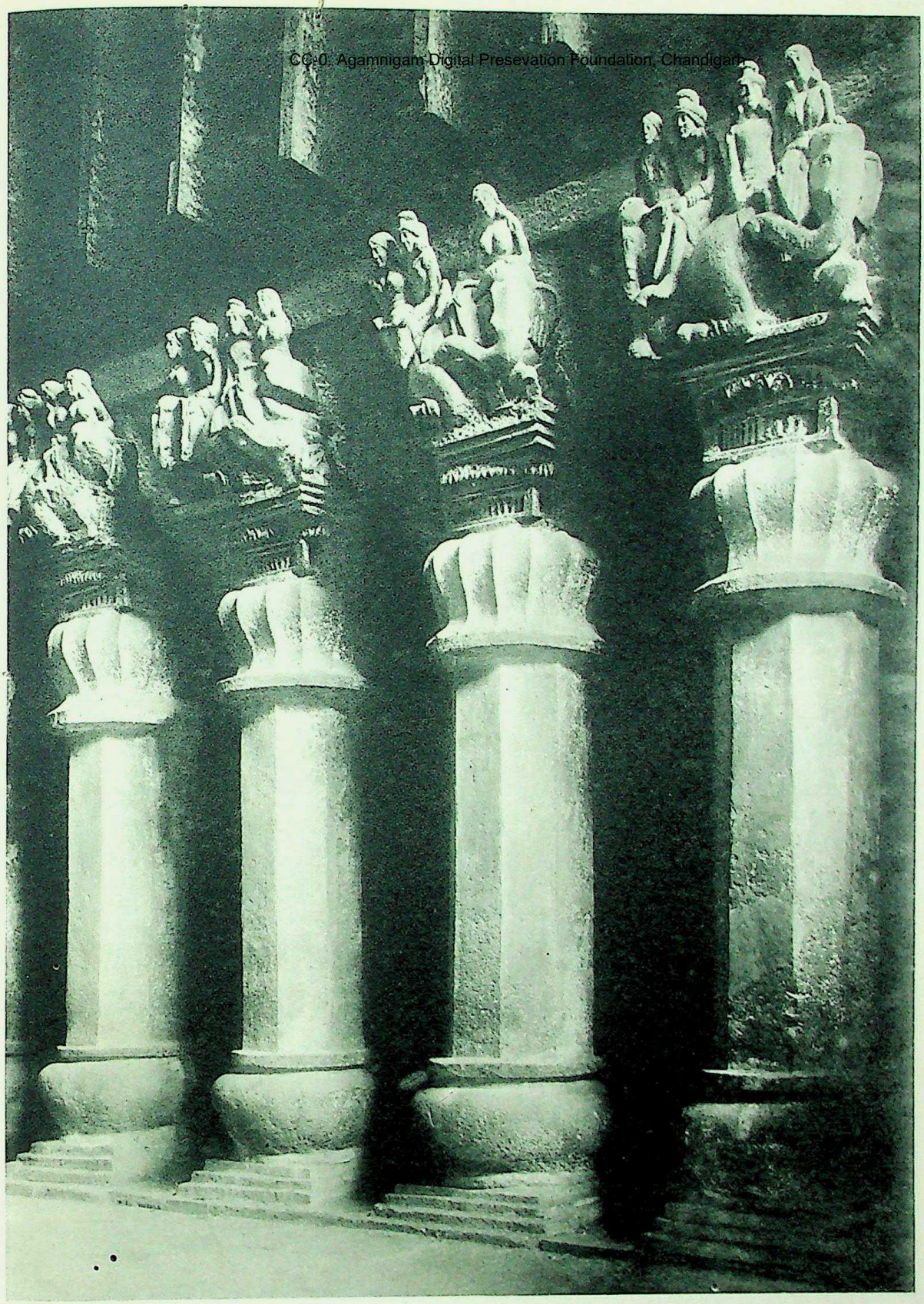
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



18. KÂRLÍ. — SANCTUAIRE BOUDDHIQUE

KARLI. — THE BUDDHIST TEMPLE

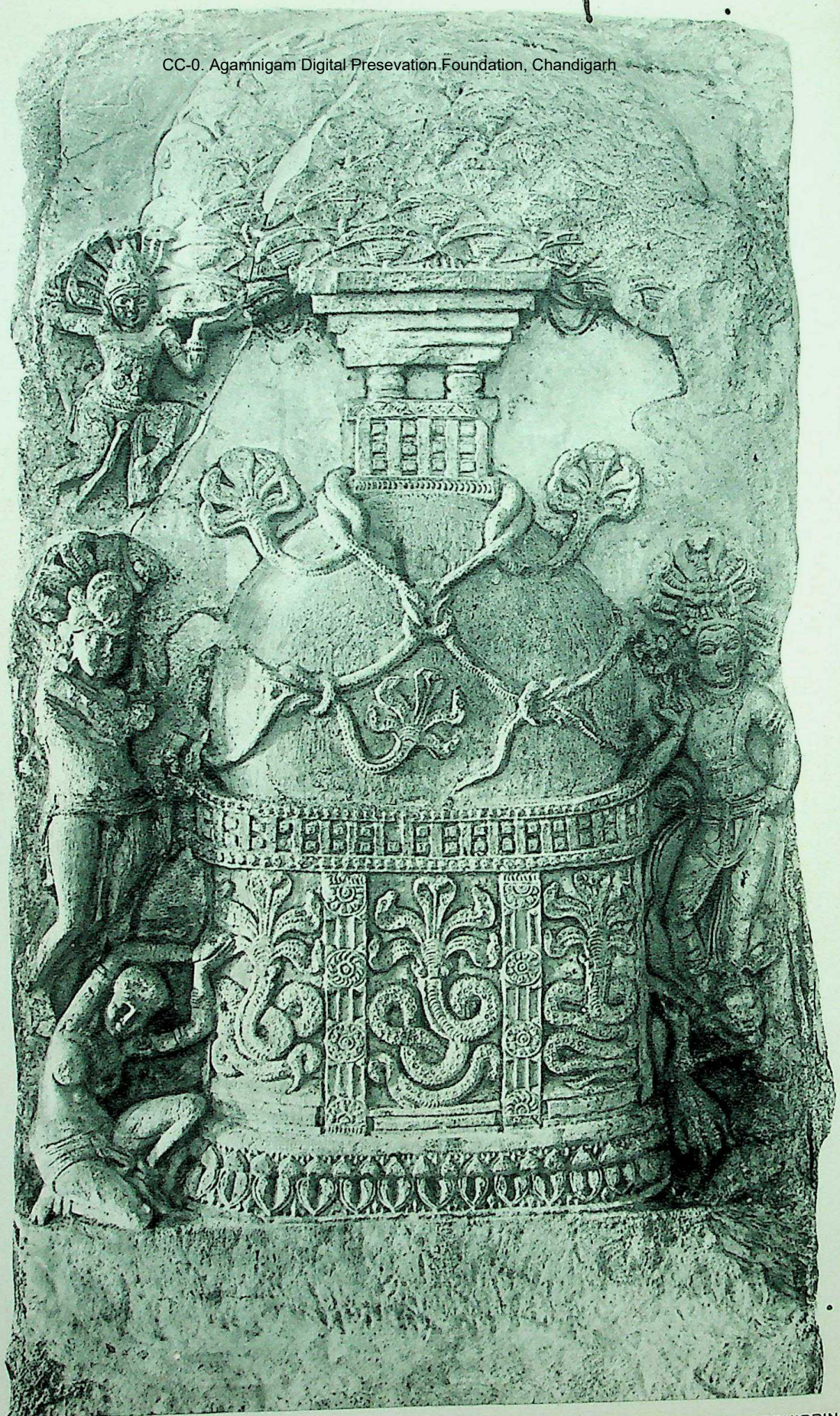
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



19. KÂRLÎ. — SANCTUAIRE BOUDDHIQUE (DÉTAIL)

KARLI. — DETAIL OF PILLARS

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



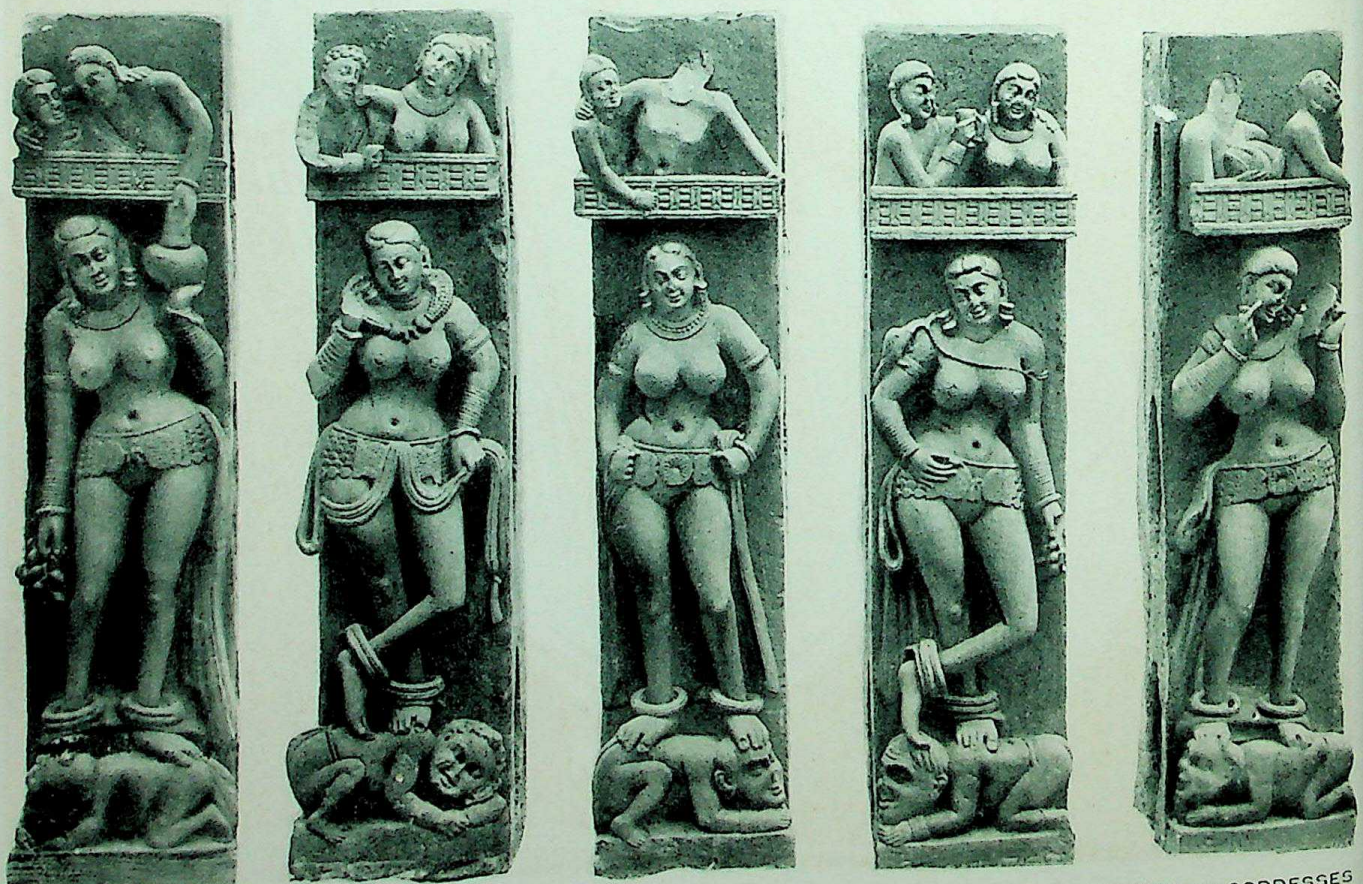
20. AMARÂVATÎ. — ADORATION DU STOÛPA PAR LES NÂGA AMARIVATI. — NAGAS WORSHIPPING

CC-0. Agamnlgam Digital Presevation Foundation, Chandigarh

21. AMARÂVATÎ. — LE MIRACLE DE L'ÉLÉPHANT FURIEUX AMARIVATI. — MIRACLE OF THE MUST ELEPHANT

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

22 AIHOLE. — GÉNIES VOLANTS AIHOLI. — AERIAL FIGURES



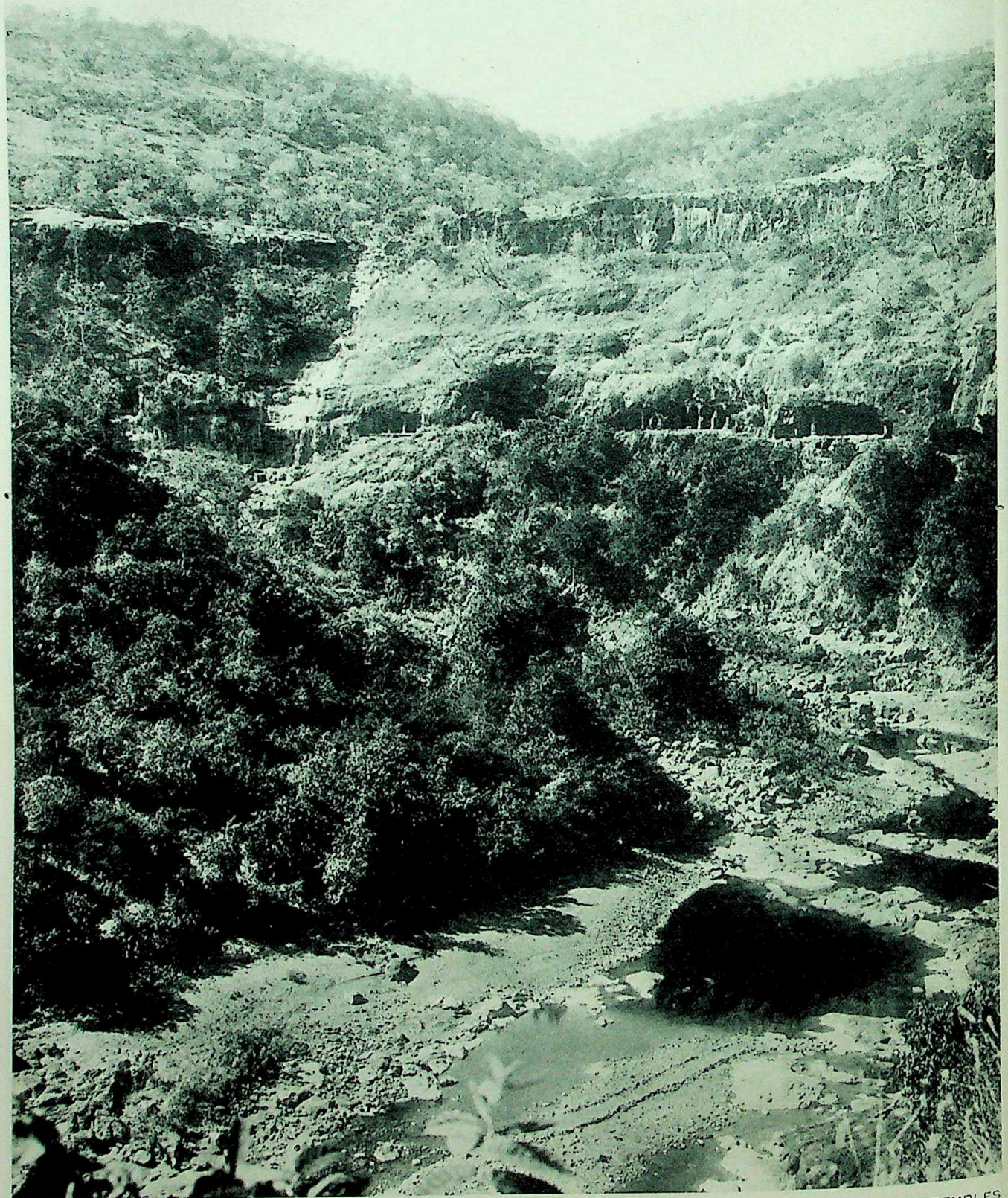
23. MATHOURÂ. — DIVINITÉS FÉMININES MUTTRA. — GODDESSES

gam Digital Presevation

24. MATHOURÂ. — ROI DES SERPENTS

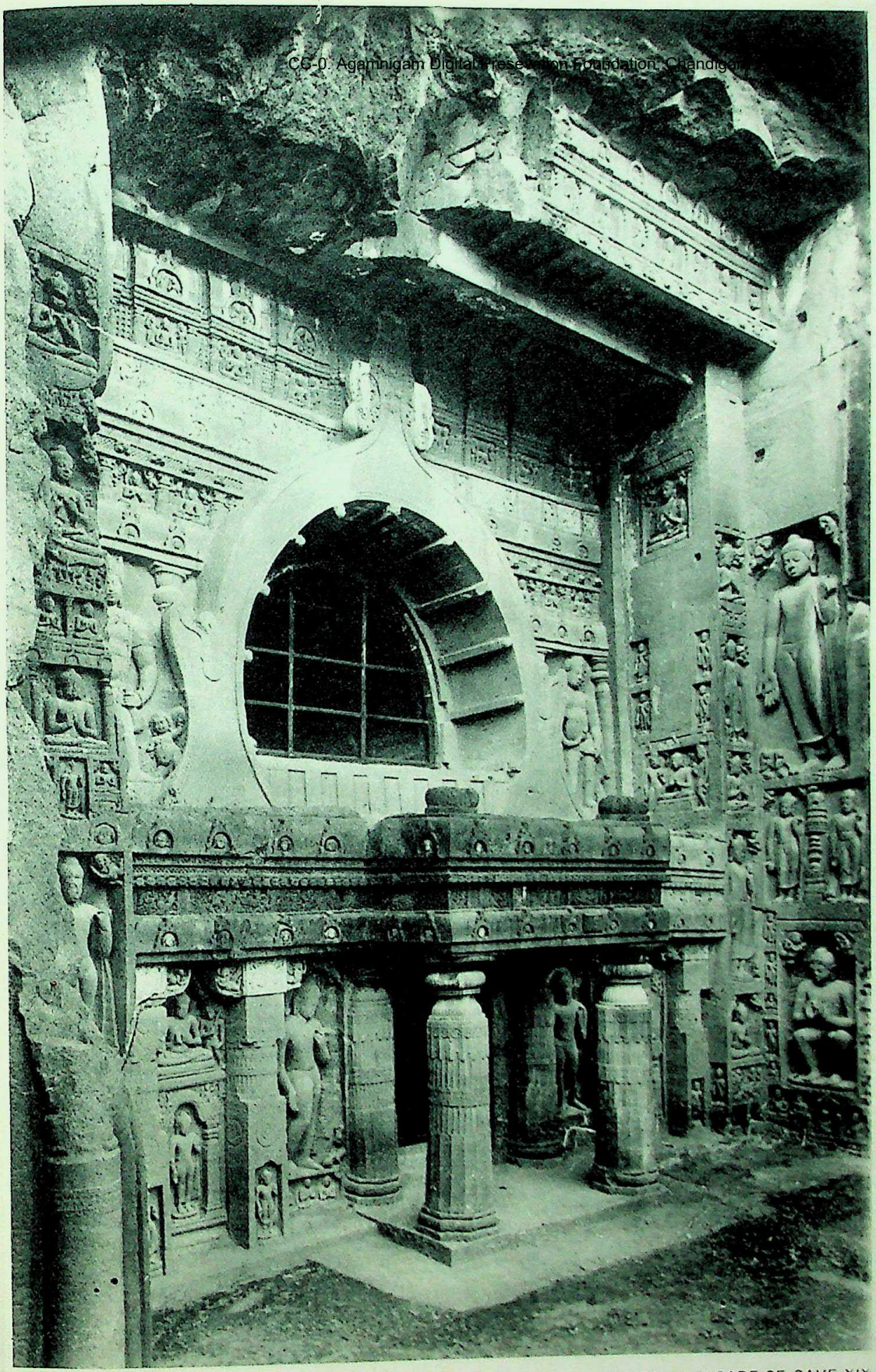
MUTTRA. — SERPENT KING

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



25 AJANTÂ. — SANCTUAIRES BOUDDHIQUES DANS LA FALAISE. AJANTA. — ROCKT-CUT BUDDHIST TEMPLES

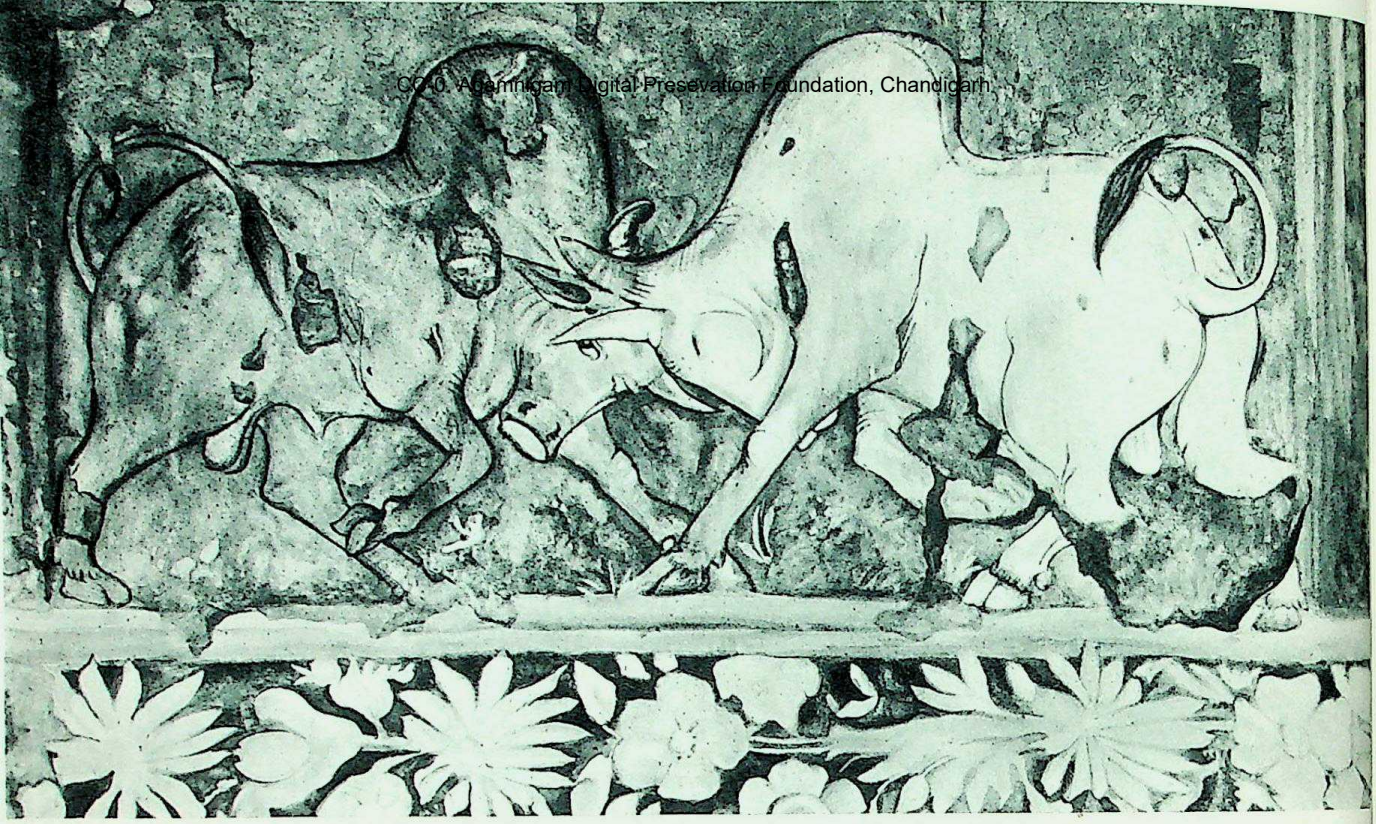
CC-0. Agamnigam Digital Preservation Foundation, Chandigarh



26 ADJANTÂ. — FAÇADE DE LA CAVERNE XIX

AJANTA. FACADE OF CAVE XIX

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh



27. ADJANTÂ. — FRESQUE. COMBAT DE BUFFLES

AJANTA. — FRESCO. A BUFFALO FIGHT

28. ADJANTÂ. — FRESQUE. SCÈNES DE PALAIS

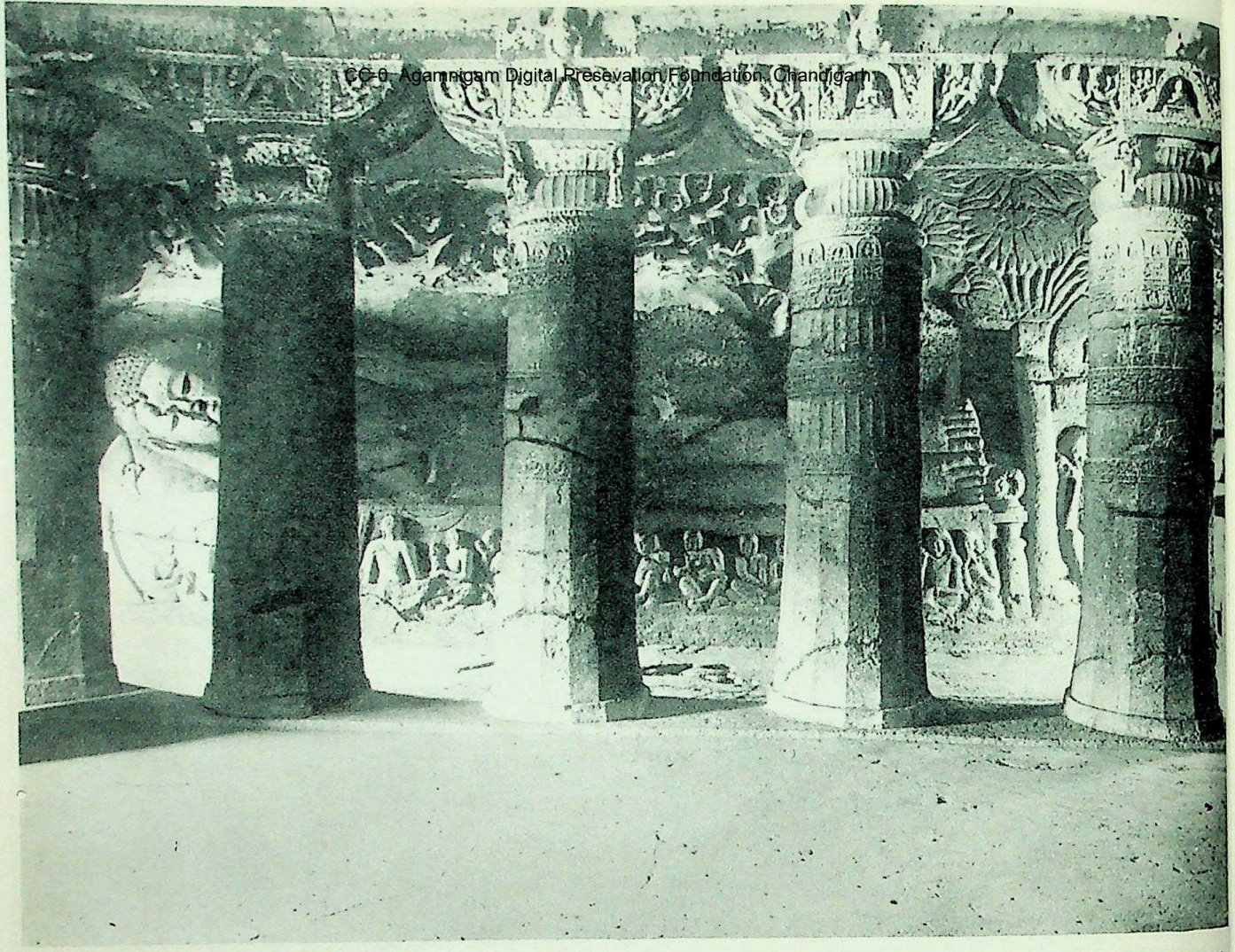
AJANTA. — FRESCO OF PALACE SCENES

CC-0. Agamnigam Digital Preservation Foundation,Chandigarh

29. ADJANTÂ — FRESQUE, LE BEAU BODHISATTVA

AJANTA. — FRESCO OF A BODHISATTVA

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh



30. ADJANTÂ. — BOUDDHA COUCHÉ. LE NIRVÂNA

AJANTA. — BUDDHA ENTERING NIRVANA

AJANTA CAVE XXVI

31. ADJANTÂ. — SANCTUAIRE XXVI

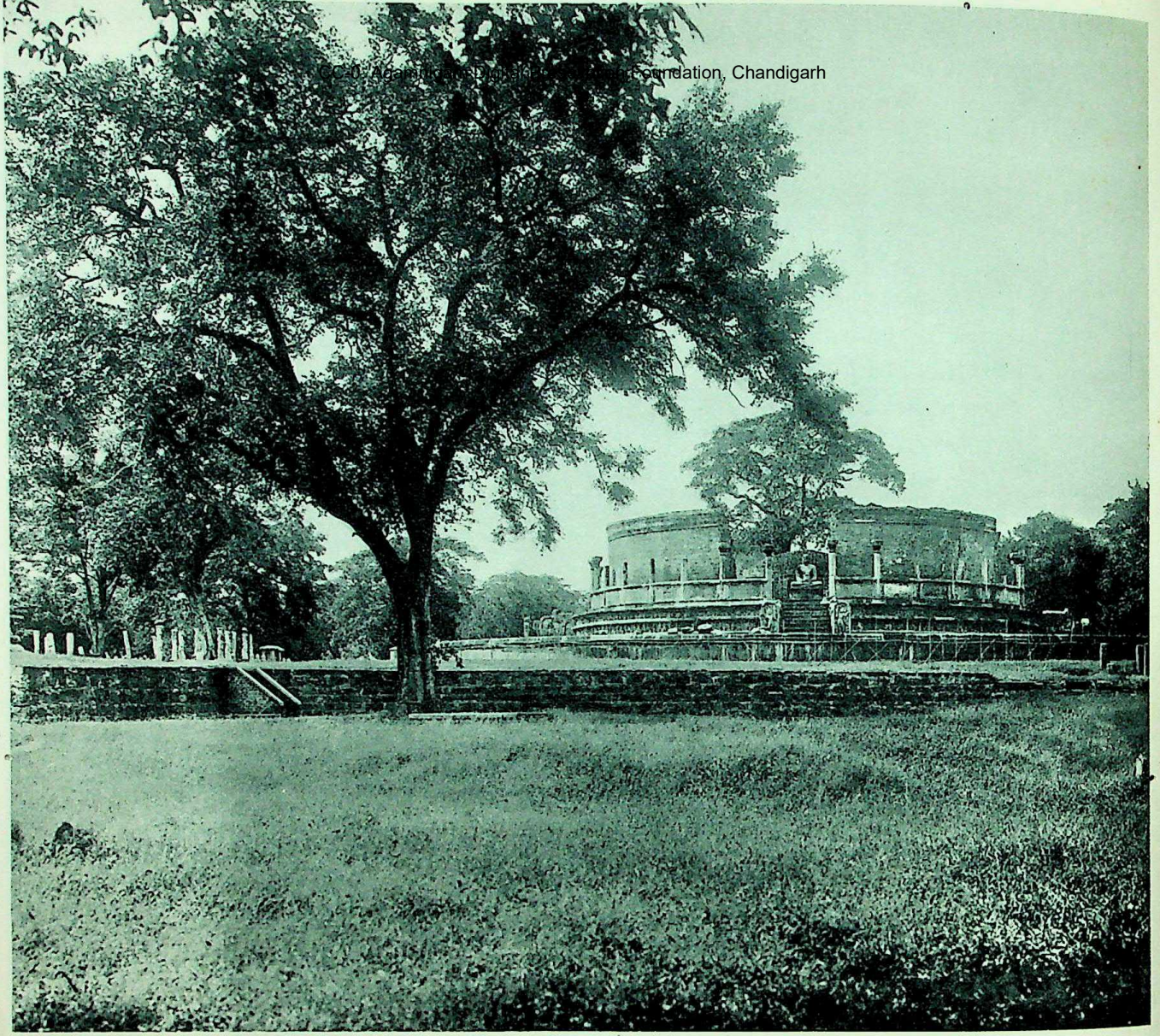
32. BODH GAYÂ. — ENTRÉE DU STOÛPA ET LE FIGUIER SACRÉ BUDDH GAYA. — STUPA AND SACRED BO-TREE

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

33. CEYLAN. — ANOURADHAPOURA

CEYLON. — BUDDHIST STUPA AT ANURADHAPURA

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh



34. CEYLAN — POLONNÂROUWA

CEYLON. — POLONNARUWA

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

35. CEYLAN. — POLONNÂROUWA

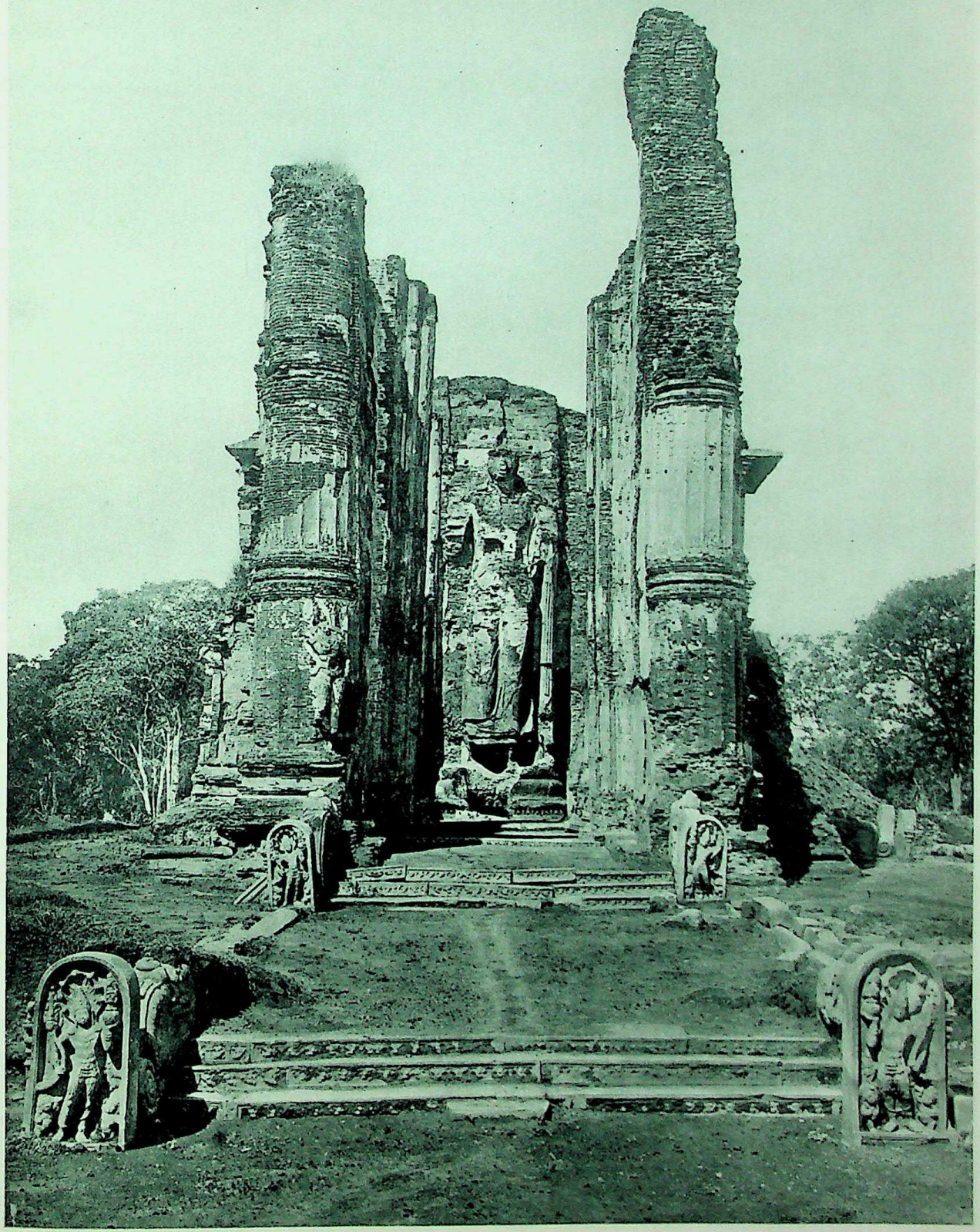
CEYLON — POLONNARUWA

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

36. CEYLAN. — ANOURADHAPOURA. BASSIN SACRE

CEYLON. — SACRED TANK AT ANURADHAPURA

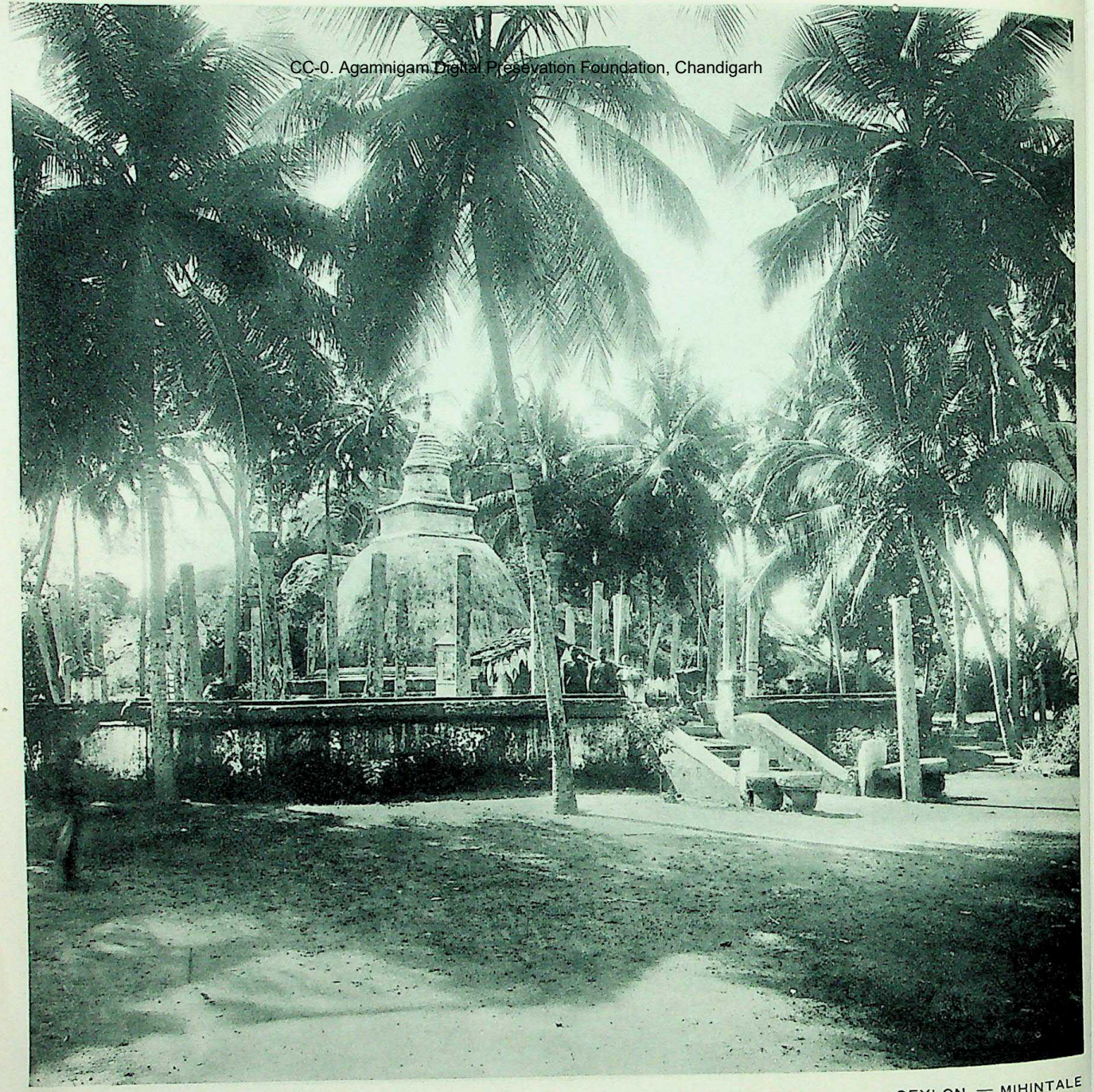
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



37 CEYLAN. — POLONNÂROUWA

CEYLON. — RUINED TEMPLE AT POLONNARUWA

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh



38. CEYLAN. — MIHINTALE

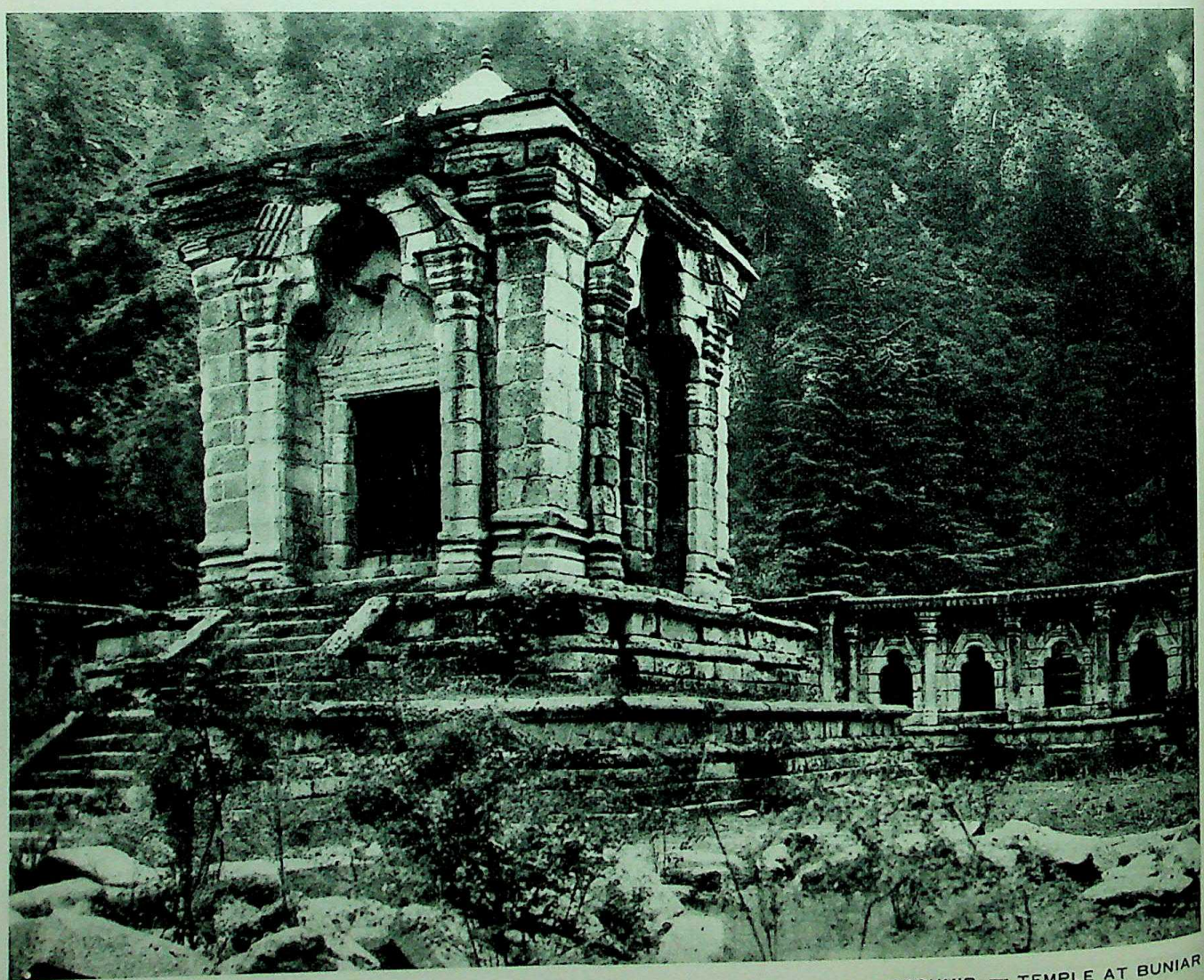
CEYLON. — MIHINTALE

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

39. CACHEMIRE. — VALLÉE DU KANDJOUT, MASSIF DU KARAKOROUM

KASHMIR. — VALLEY IN THE KARAKORAM

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



40 CACHEMIRE. — TEMPLE DE BOÛNIAR

KASHMIR. — TEMPLE AT BUNIAR

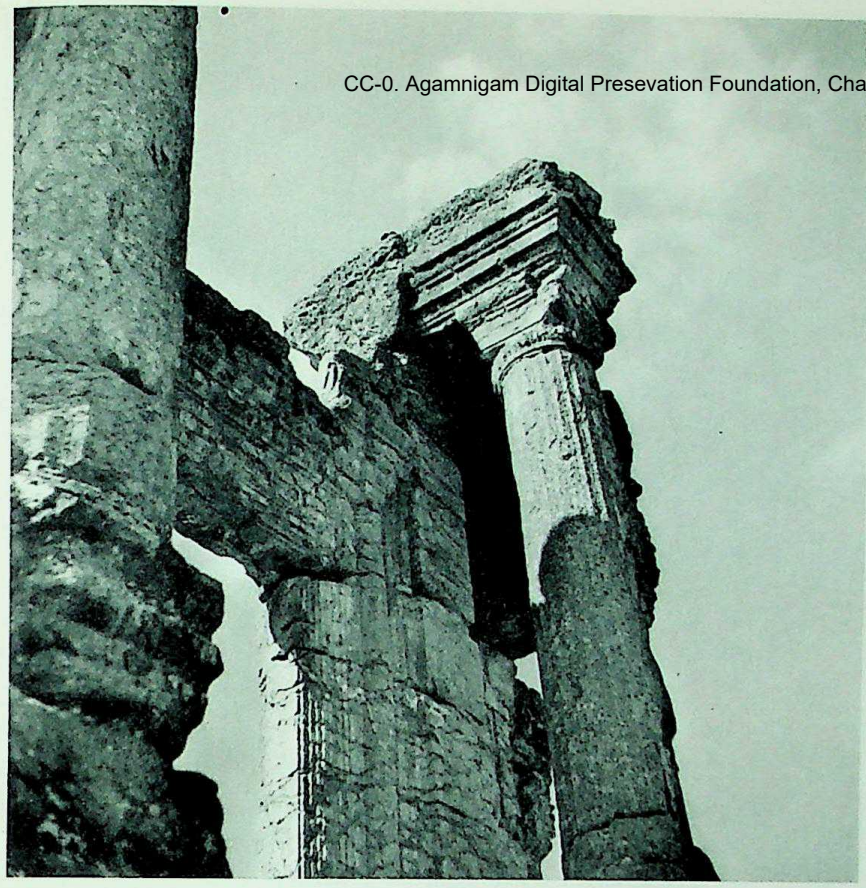
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

41. CACHEMIRE. — TEMPLE DE MARTAND

KASHMIR. — TEMPLE AT MARTAND

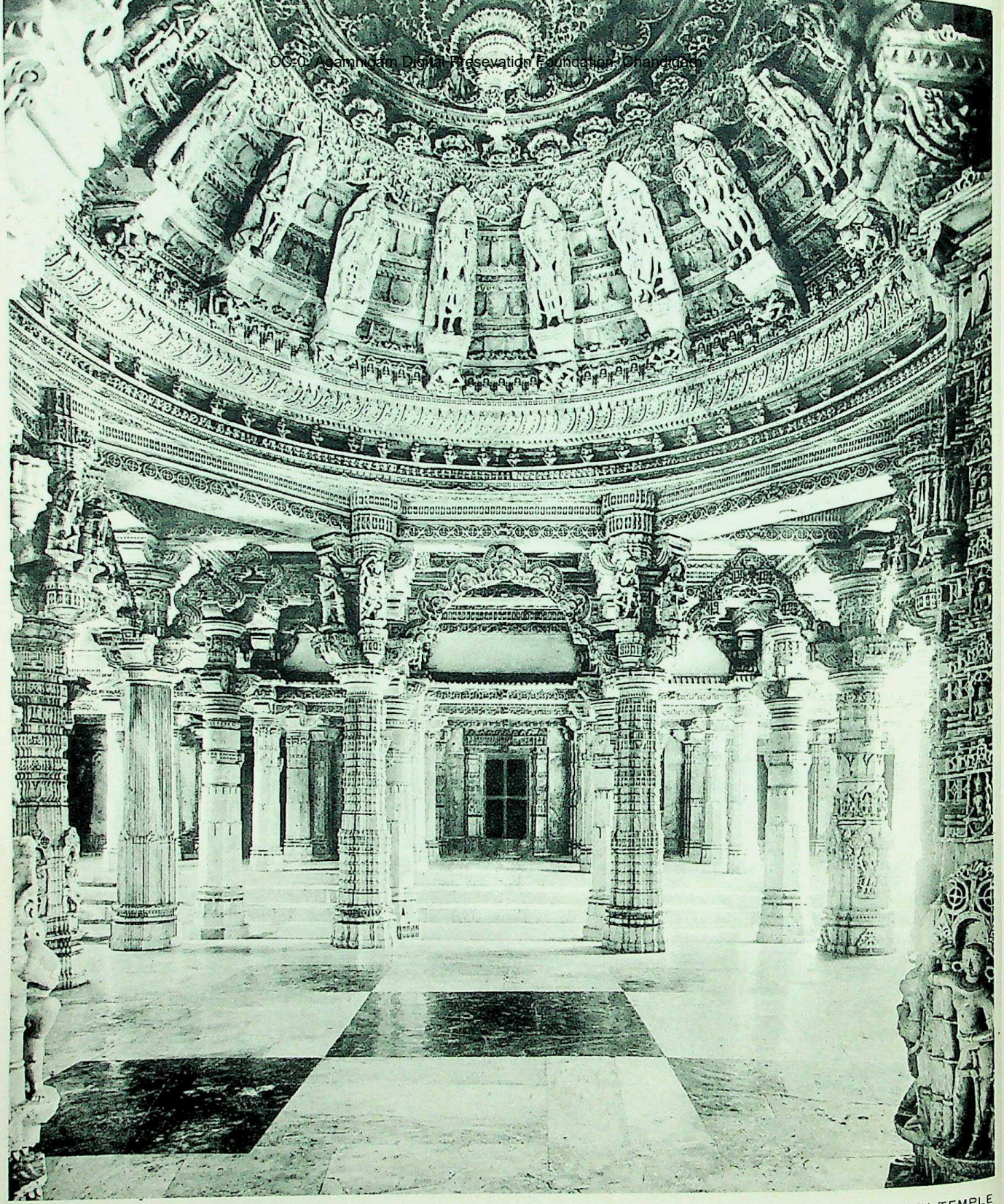
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



45-46. CACHEMIRE. - TEMPLE DE MARTAND KASHMIR. - TEMPLE AT MARTAND

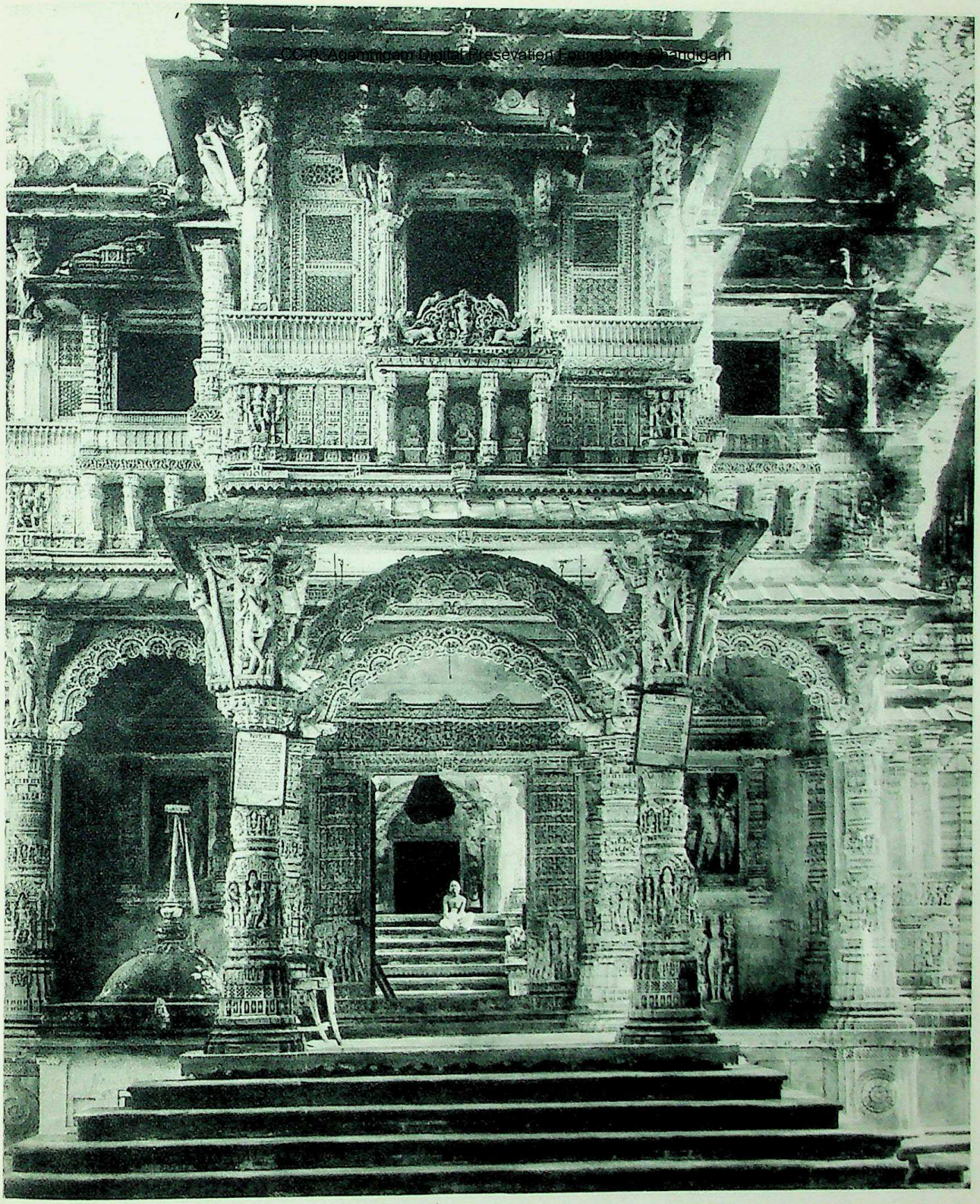
CC-0. Agamnigam Digital Preservation Foundation, Chandigarh



47. MONT-ABOÛ. — TEMPLE JAÏNIQUE

MOUNT ABU. — INTERIOR OF A JAIN TEMPLE

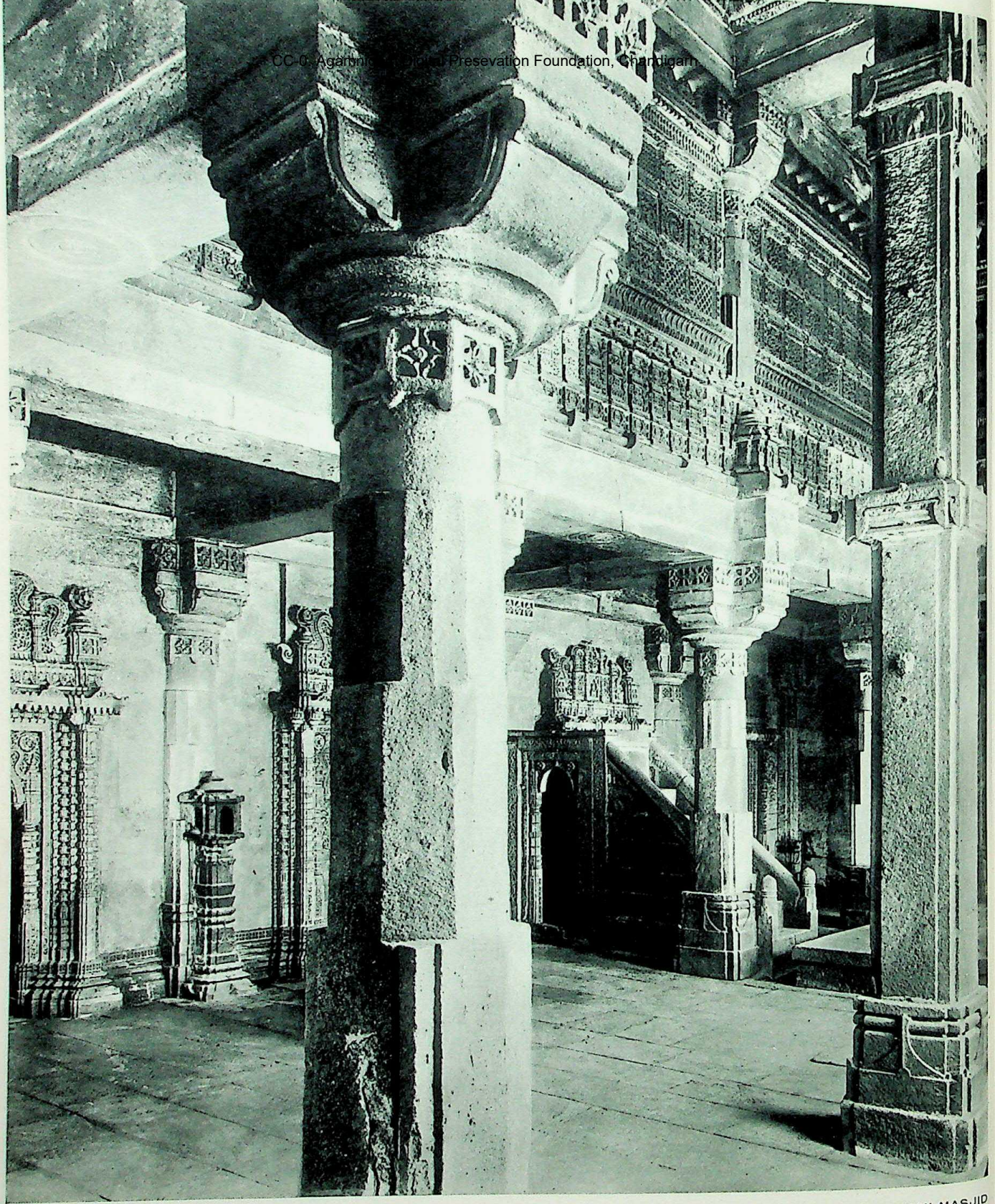
CC-0. Agamnigam Digital Preservation Foundation, Chandigarh



48. AHMEDABAD — TEMPLE DE HATHI-SINGH

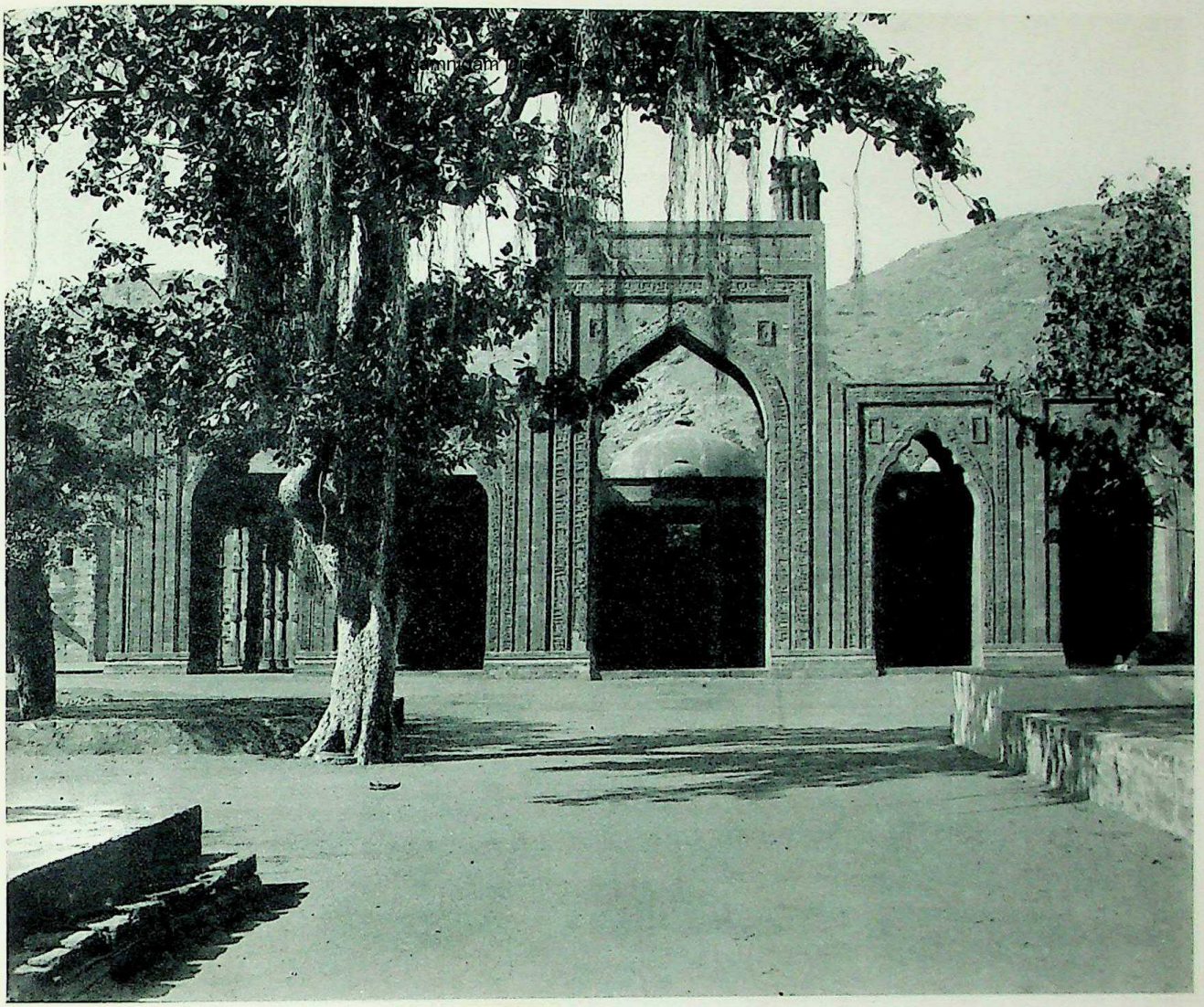
AHMEDABAD. — HATHI-SINGH TEMPLE

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



49. AHMEDÂBÂD. — LA MOSQUÉE DE DJAMI

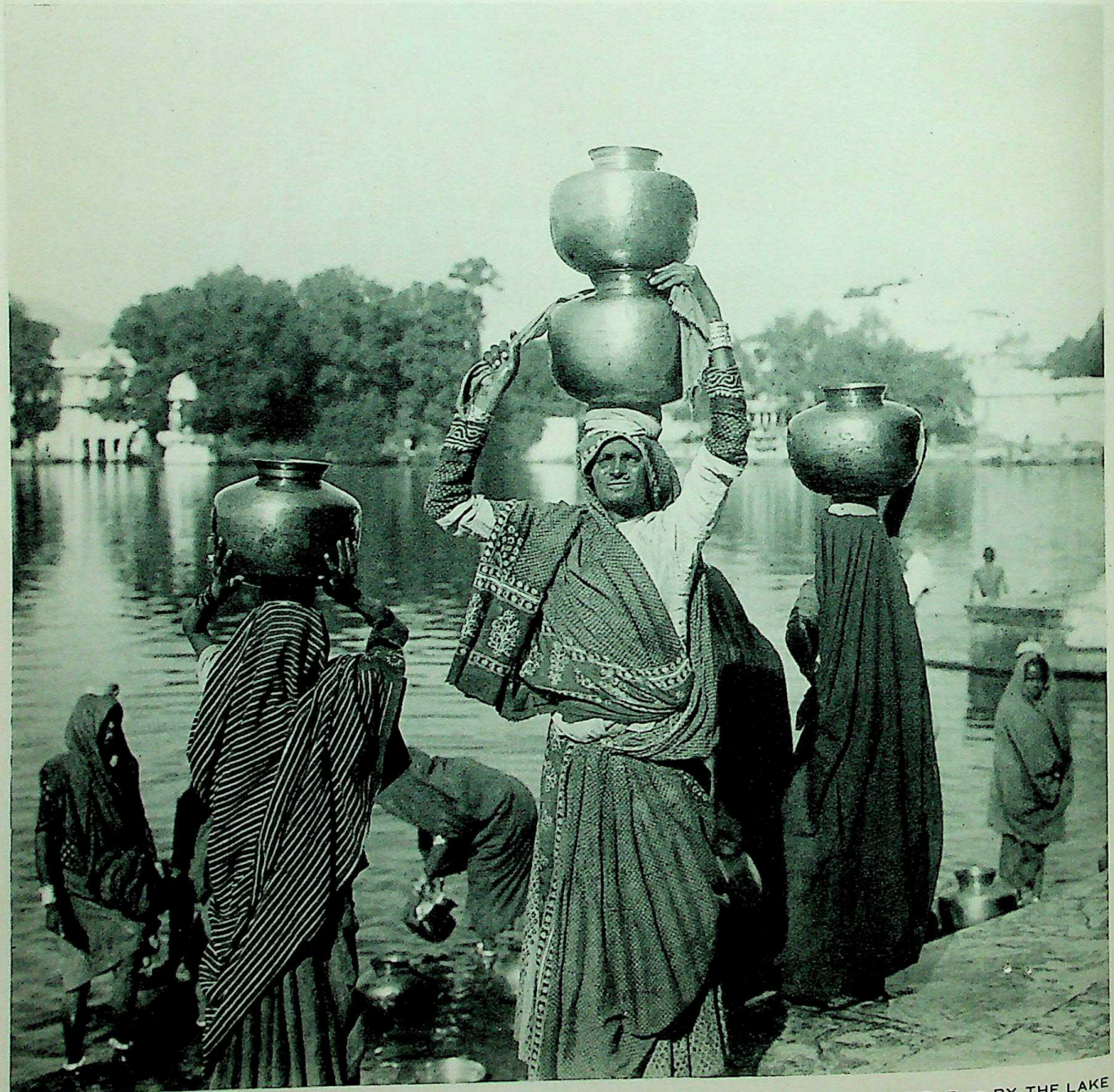
AHMEDABAB. — JAMI MASJID



50. MOSQUÉE A ADJMÎR

AJMER. — MOSQUE

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



51.e OUDAÏPOUR. -- AU BORD D'UN BASSIN SACRÉ

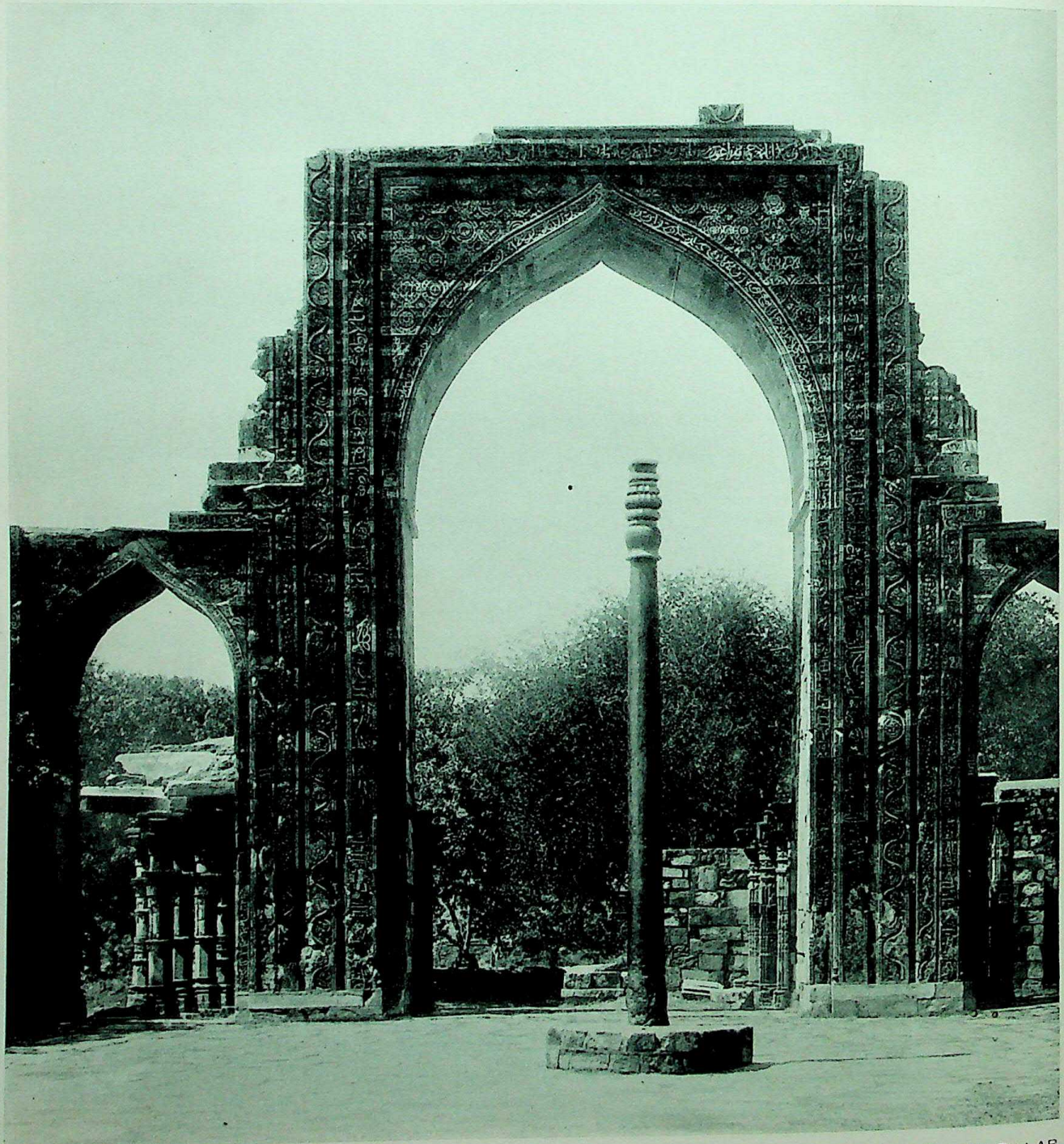
UDAIPUR. — BY THE LAKE

CC-0. Panini Digital Presevation Foundation, Chandigarh

52 EN ROUTE VERS AGRA

THE ROAD TO AGRA

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



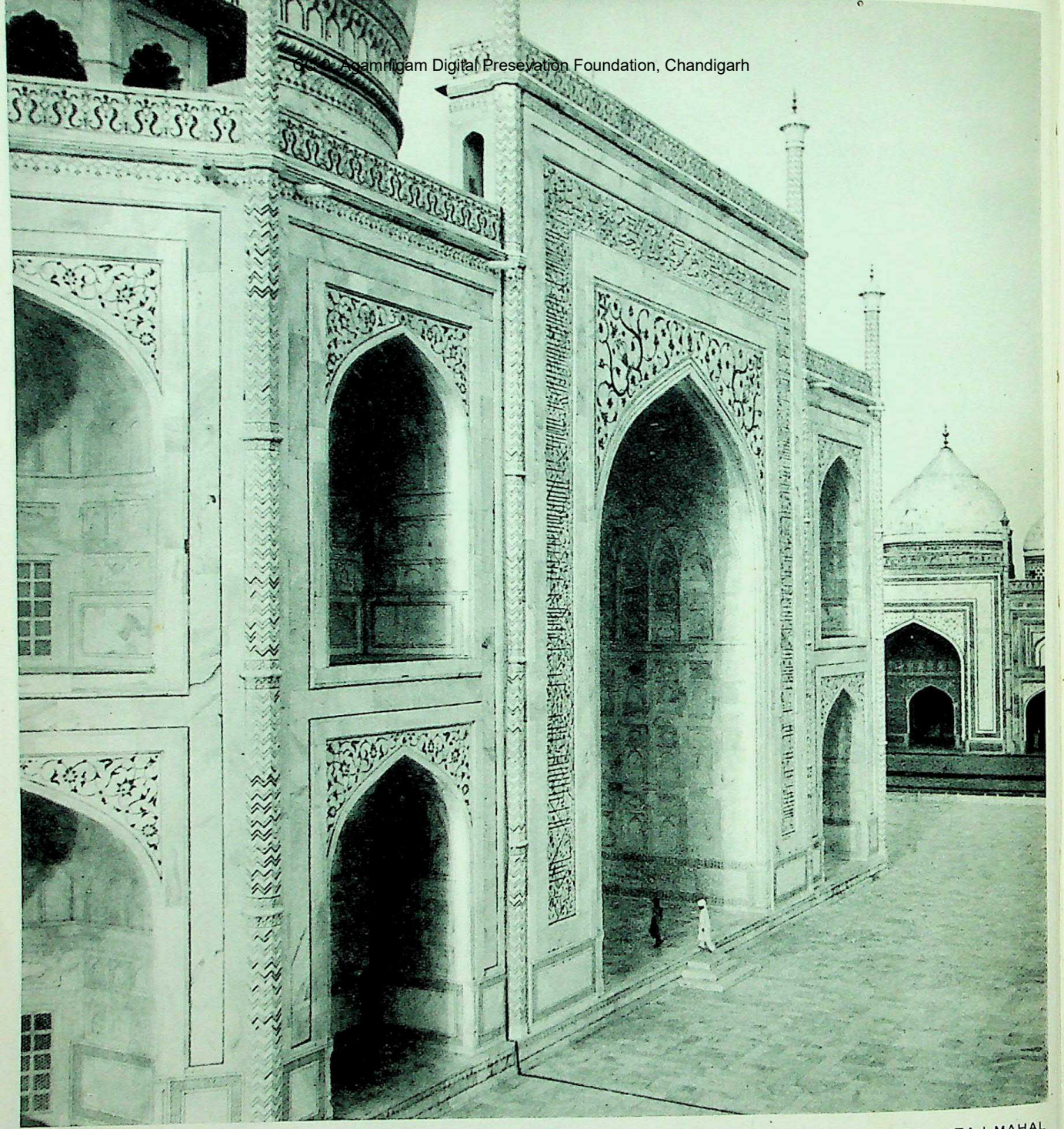
53. DELHI. — MOSQUÉE DU QOUTB ET LE PILIER DE FER DELHI. — OUTB MOSQUE AND THE IRON PILLAR

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

DELHI — QUTB MINAR

54 DELHI — LE QOUTB MINÂR

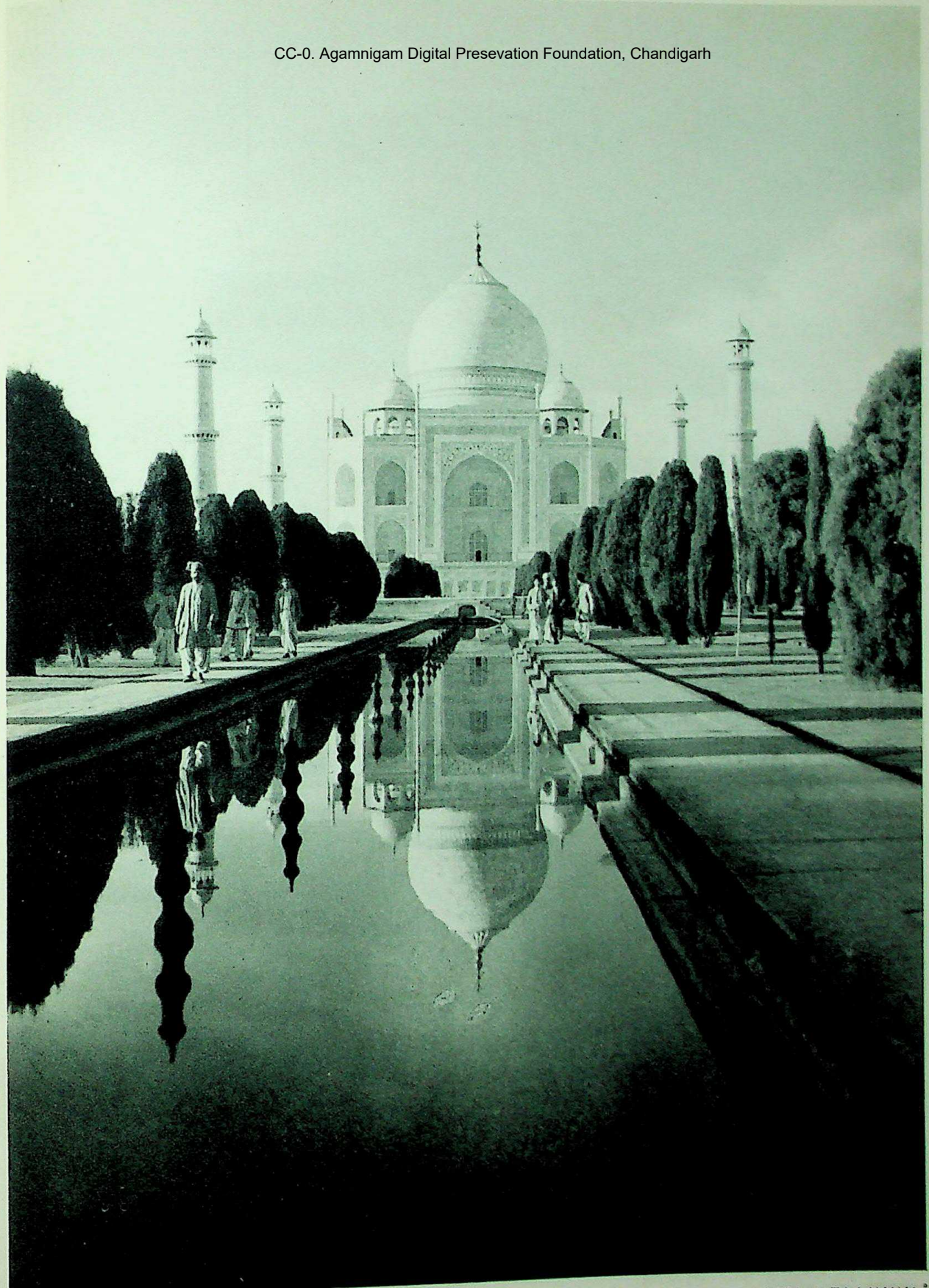
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



55. AGRA. — LE TÂJ MAHAL

AGRA — TAJ MAHAL

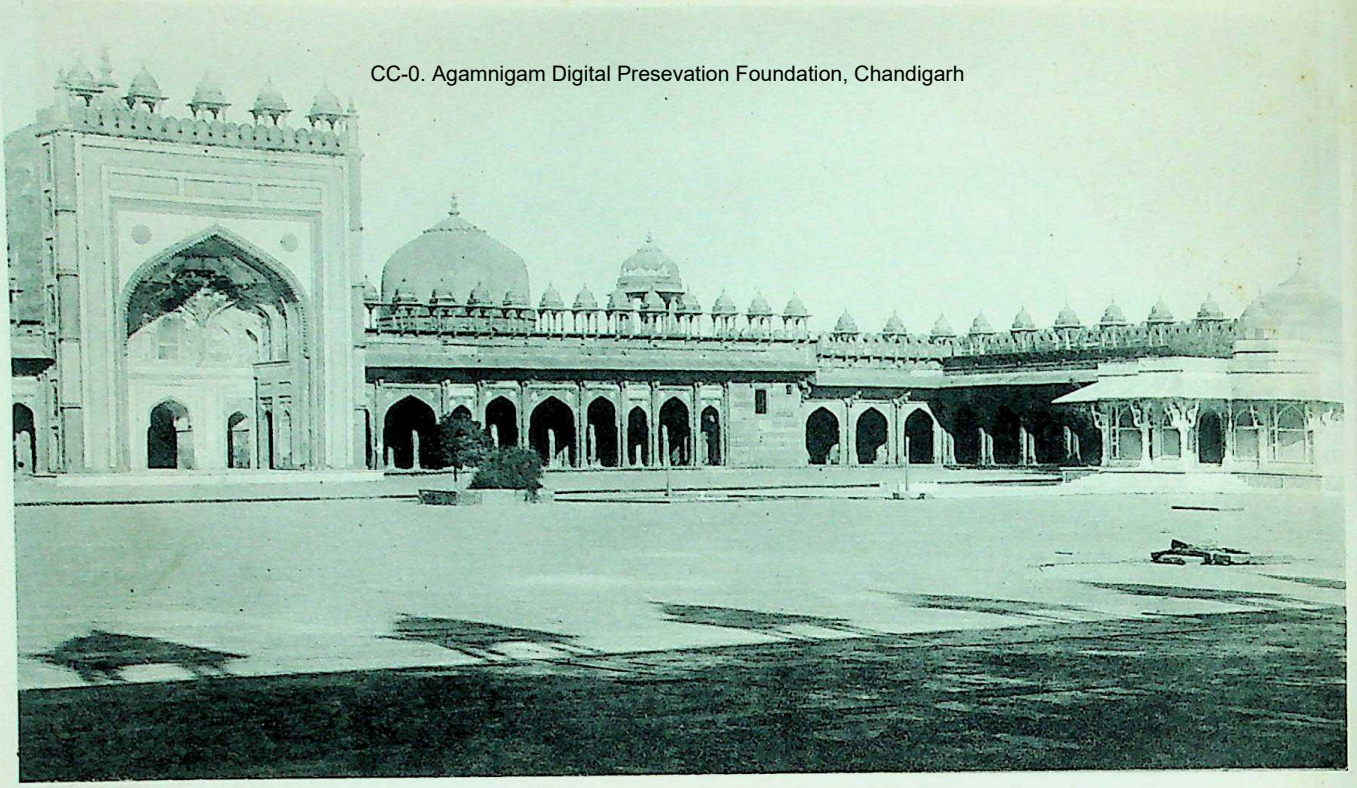
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



AGRA — TAJ MAHAL

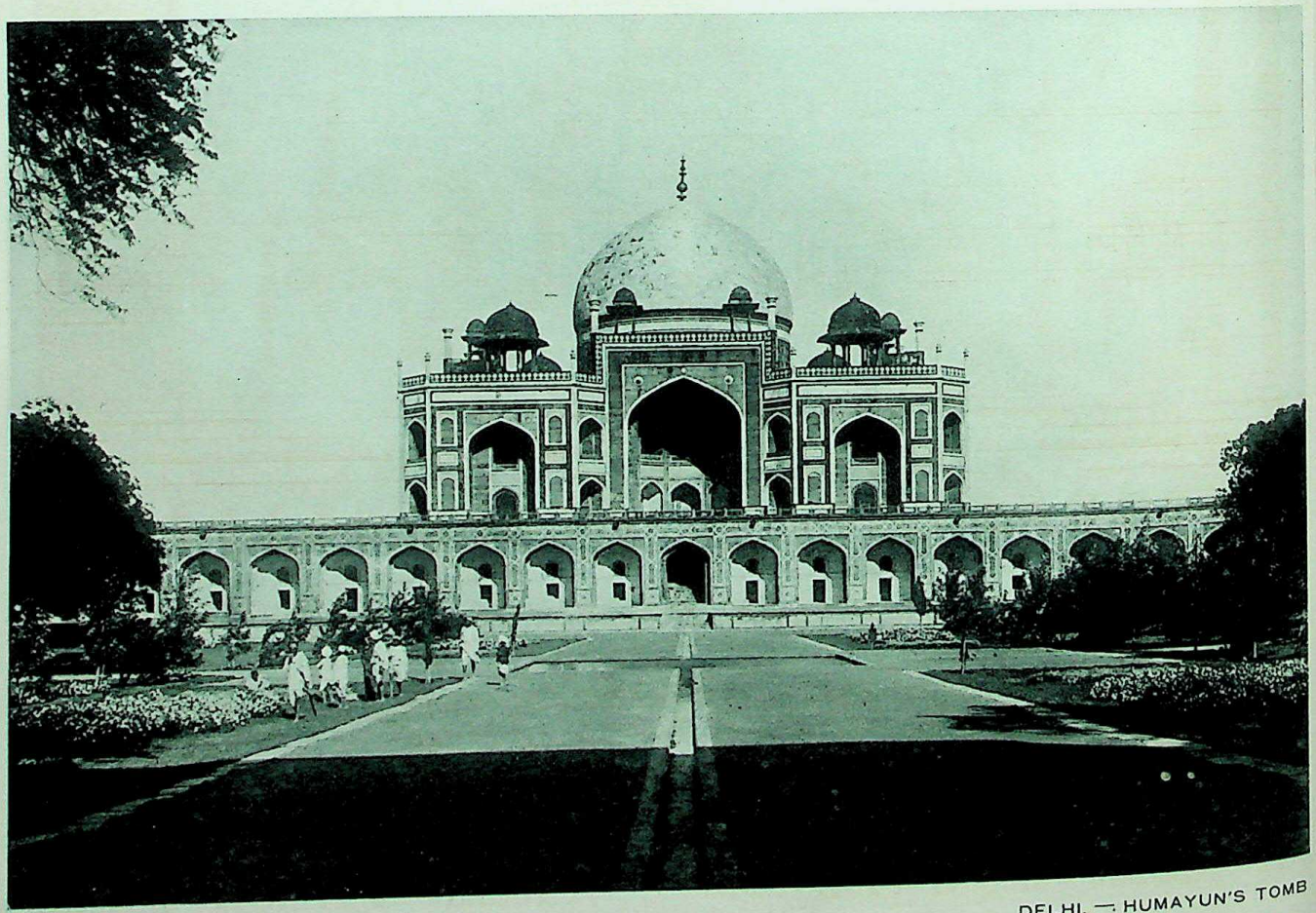
56. AGRA. — LE TAJ MAHALL

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



57. FATEHPOÛR SÎKRÎ. — LA GRANDE MOSQUÉE

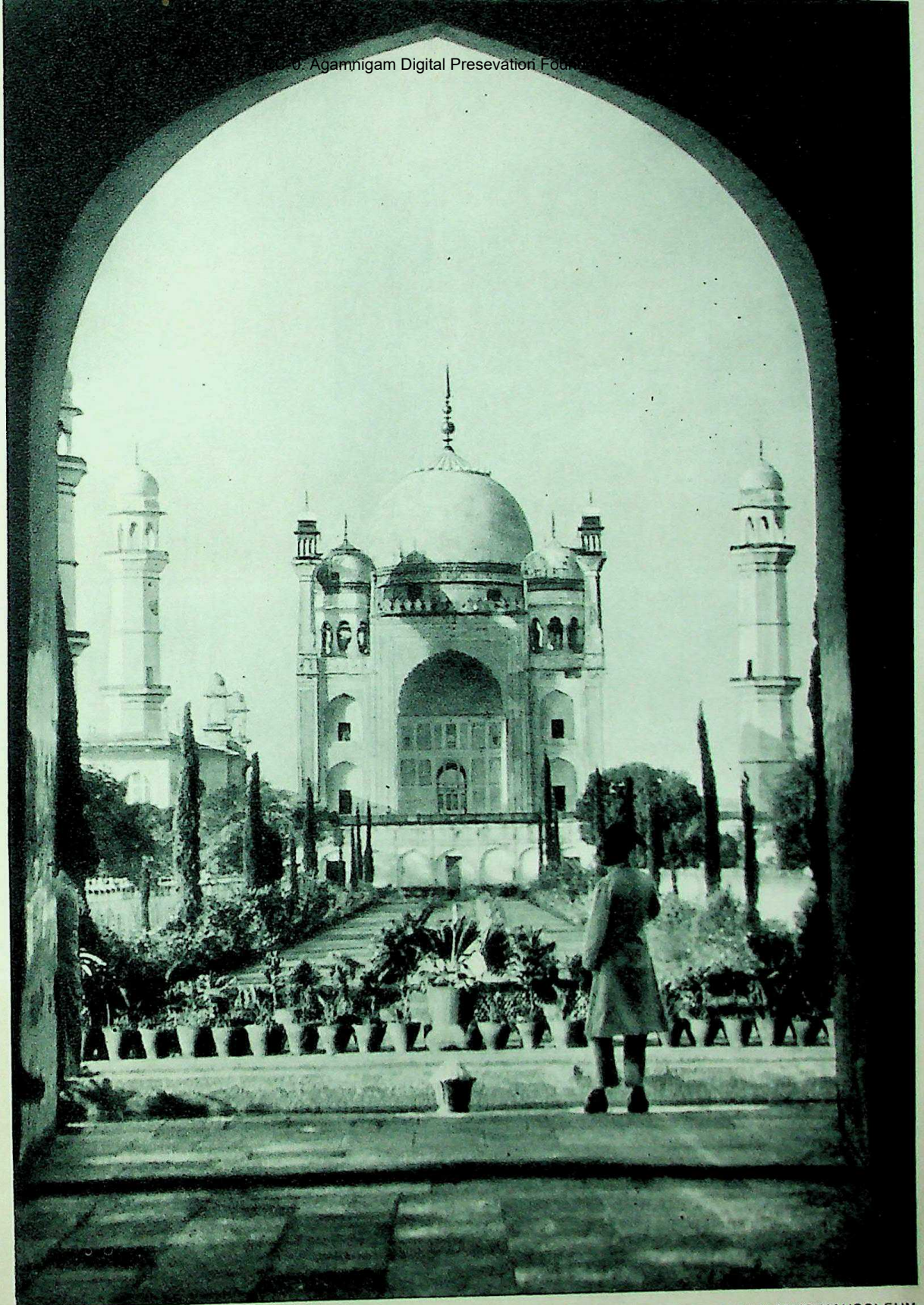
FATEHPUR SIKRI. — JAMI MASJID



58. DELHI. — TOMBE D'HOUMÂYOÛN

DELHI. — HUMAYUN'S TOMB

CC-0. Agamnigam Digital Presevation Foundation



59. AURANGABAD. — MAUSOLÉE DE RABIA DAURANI

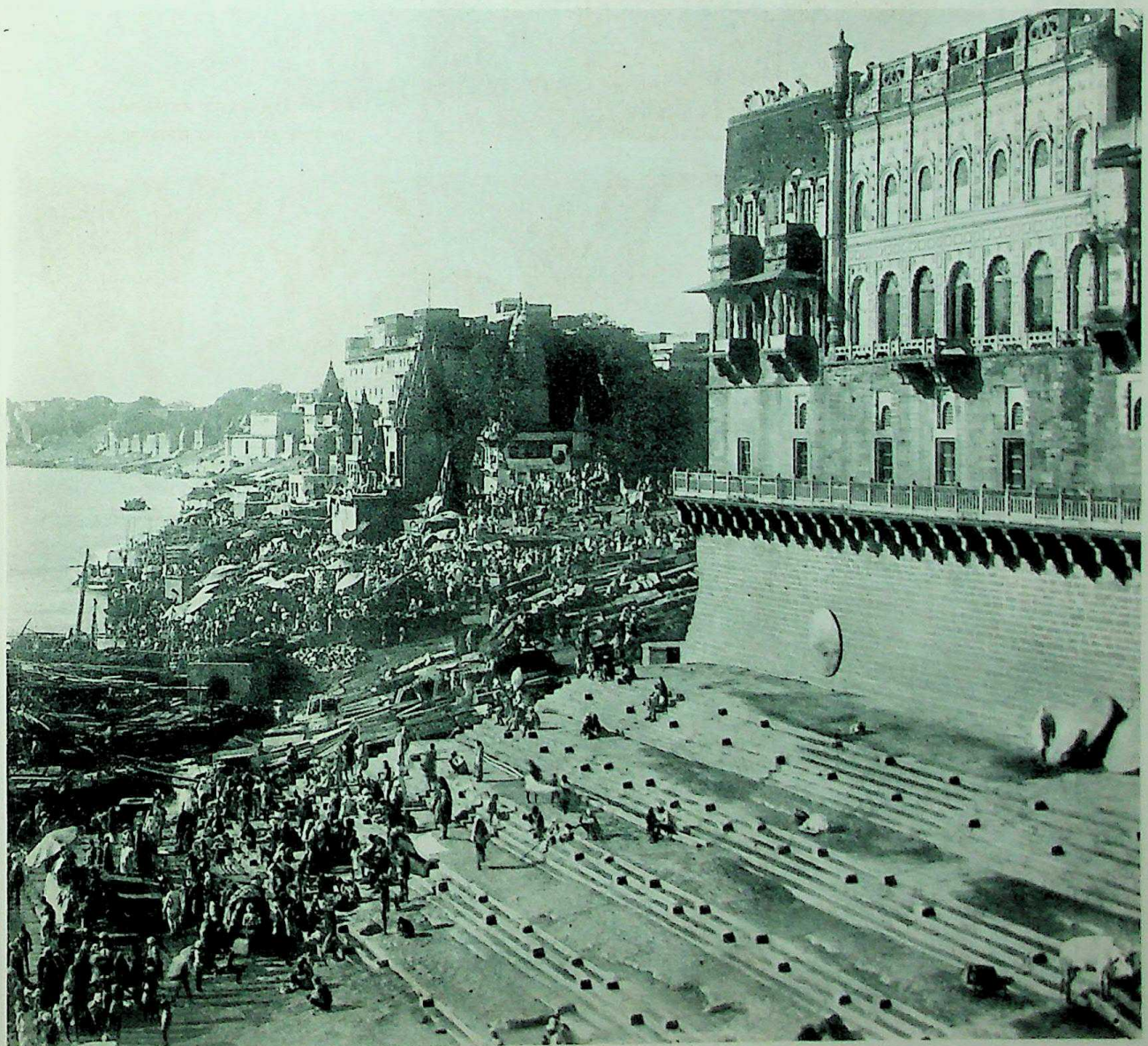
AURANGABAD. — RABIA DAULANI'S MAUSOLEUM

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

60. EN ROUTE VERS BÉNARÈS
ON THE WAY TO BENARES

61. BÉNARÈS. — MARCHÉ AUX FLEURS
BENARES. — FLOWER MARKET

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



62. BÉNARÈS. — LES GHATS. VUE D'ENSEMBLE

BENARES. — THE GHATS

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

63 BÉNARÈS. — PÈLERINS DESCENDANT AU GANGE

BENARES. — PILGRIMS BATHING IN THE GANGES

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

64. BENARÈS. — PÈLERINS SUR LES GHATS

BENARES. — PILGRIMS ON THE GHÂTS

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

65. BÉNARÈS. — LE GANGE

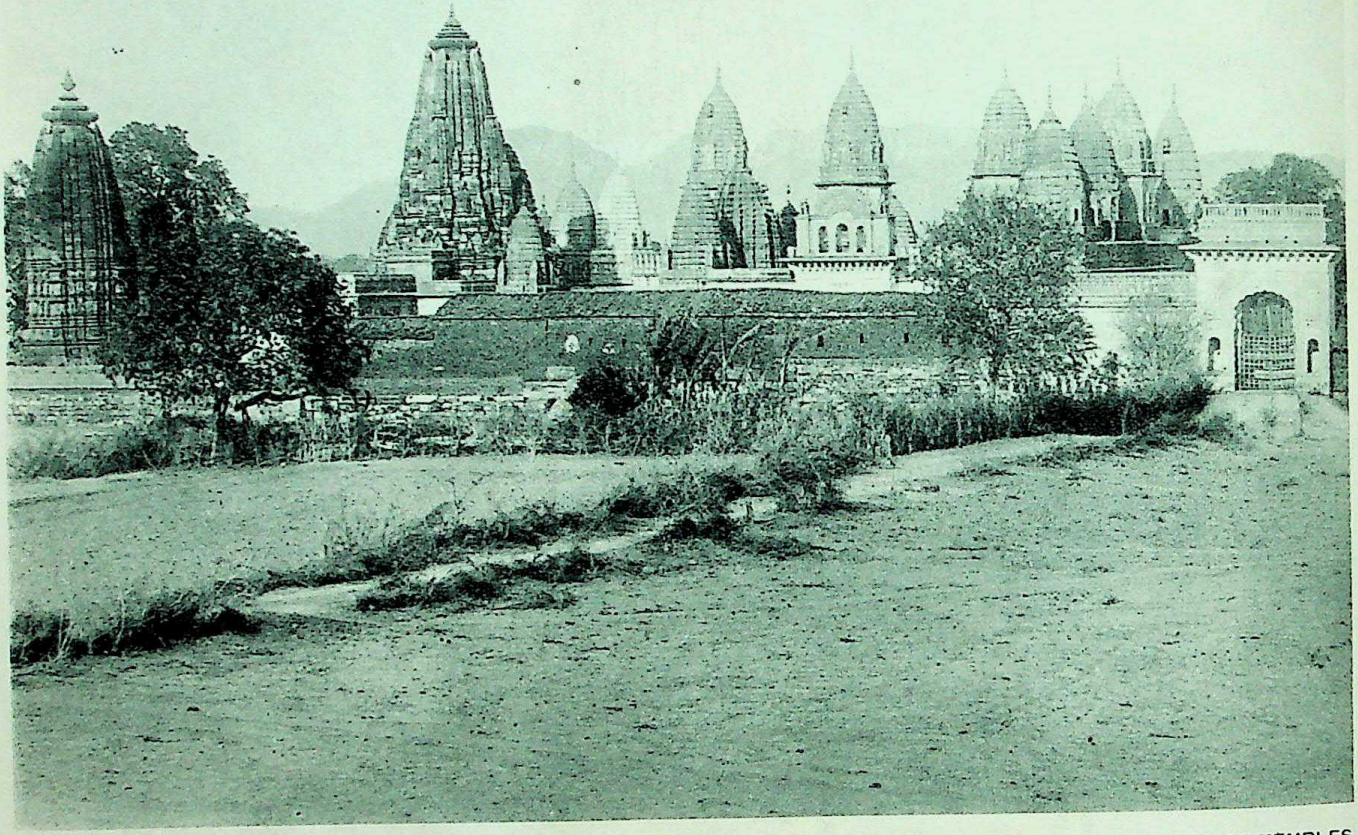
BENARES. — THE GANGES

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

66. BÉNARÈS. — PÉLERINS SUR LES GHATS

BENARES. — PILGRIMS ON THE GHATS

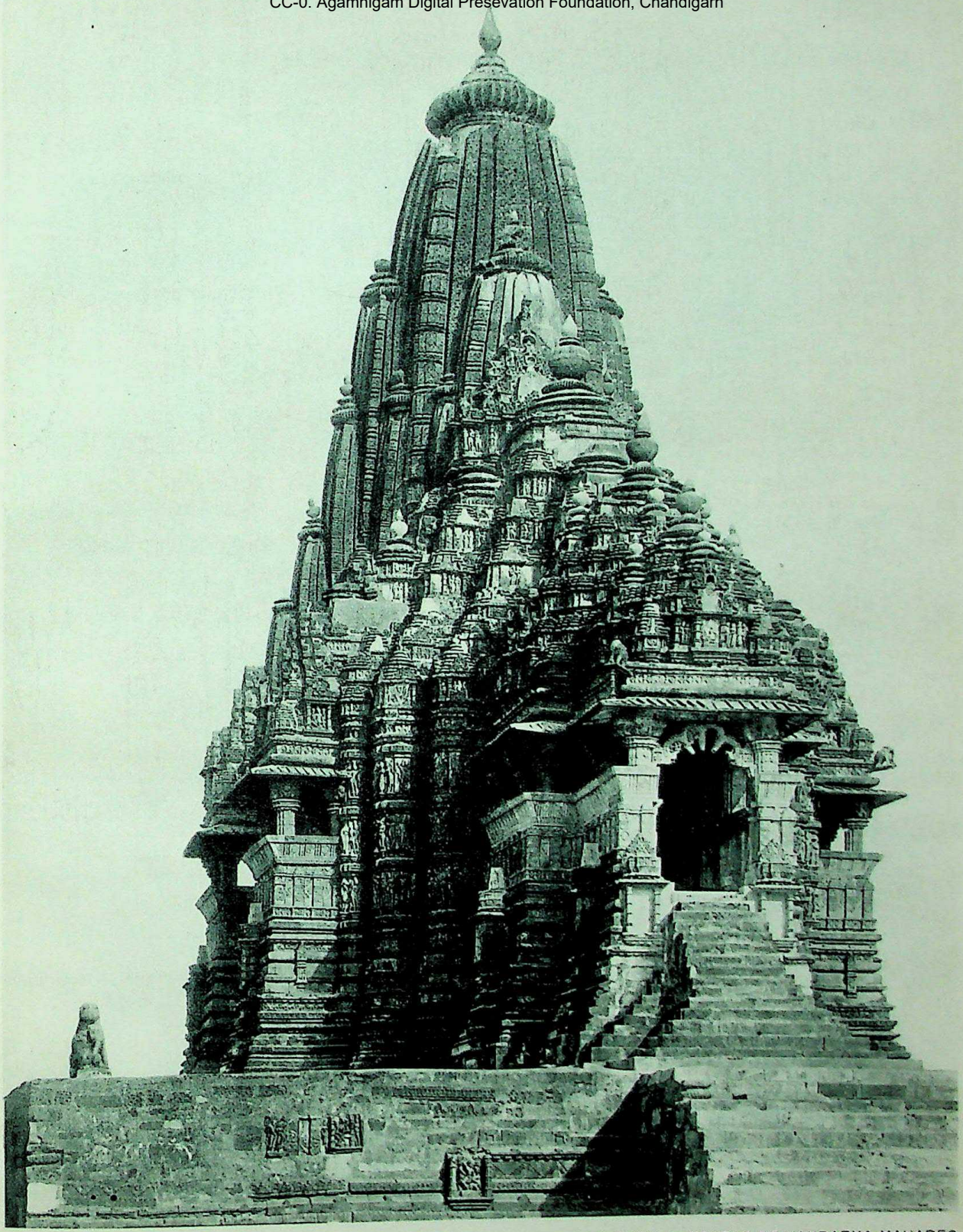
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



67. KHAJOURÂHO. — ENSEMBLE DES TEMPLES

KAJURAHO. — PANORAMA OF TEMPLES

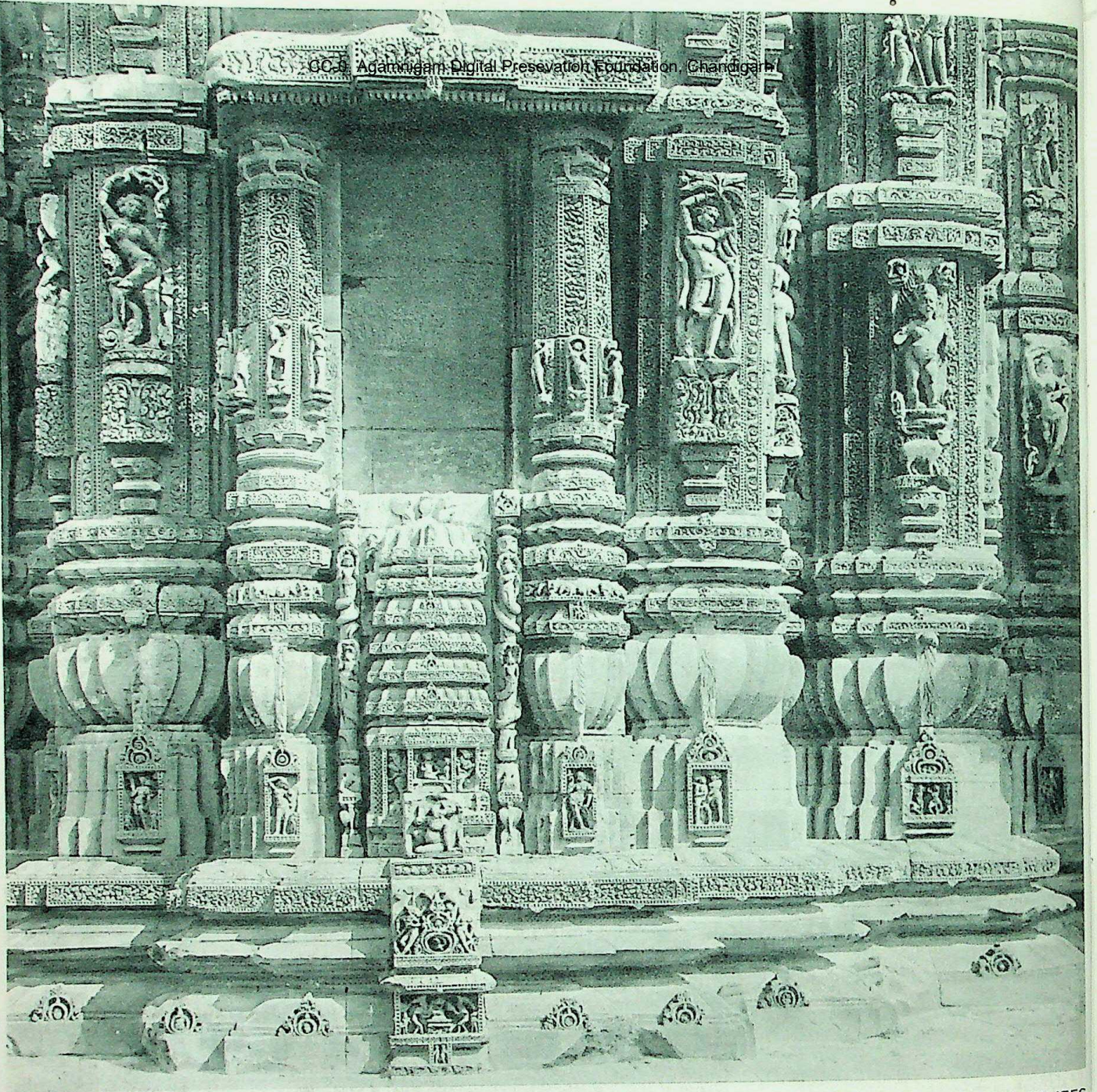
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



68 KHAJOURÂHO — TEMPLE DE KANDÂRYA MAHÂDEVA

KAJURAHO — TEMPLE OF KANDARYA MAHADEO

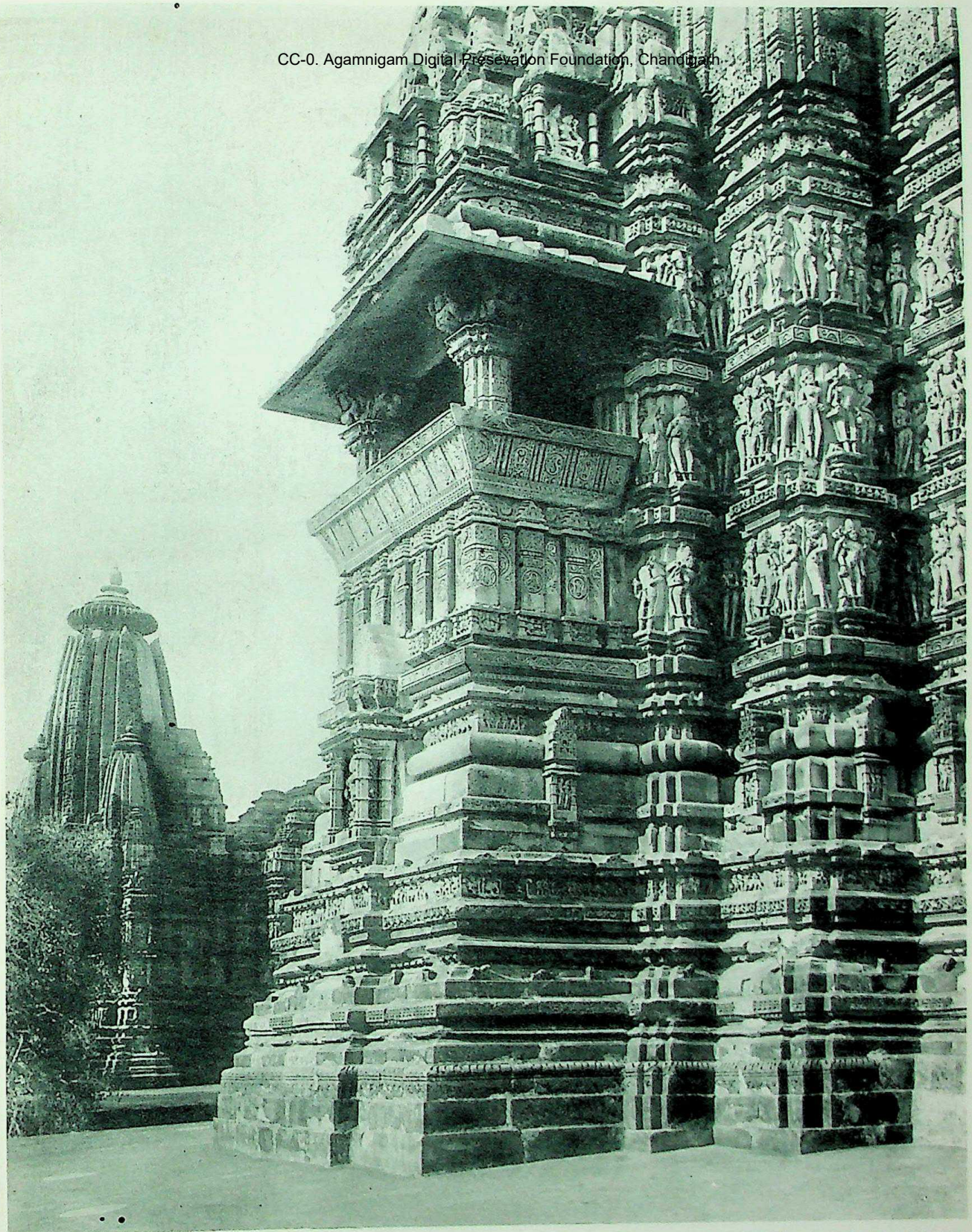
CC-0. Agamnigam Digital Preservation Foundation, Chandigarh



69. KHAJOURÂHO. — BAS-RELIEFS

KAJURAHO. — BAS-RELIEFS

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

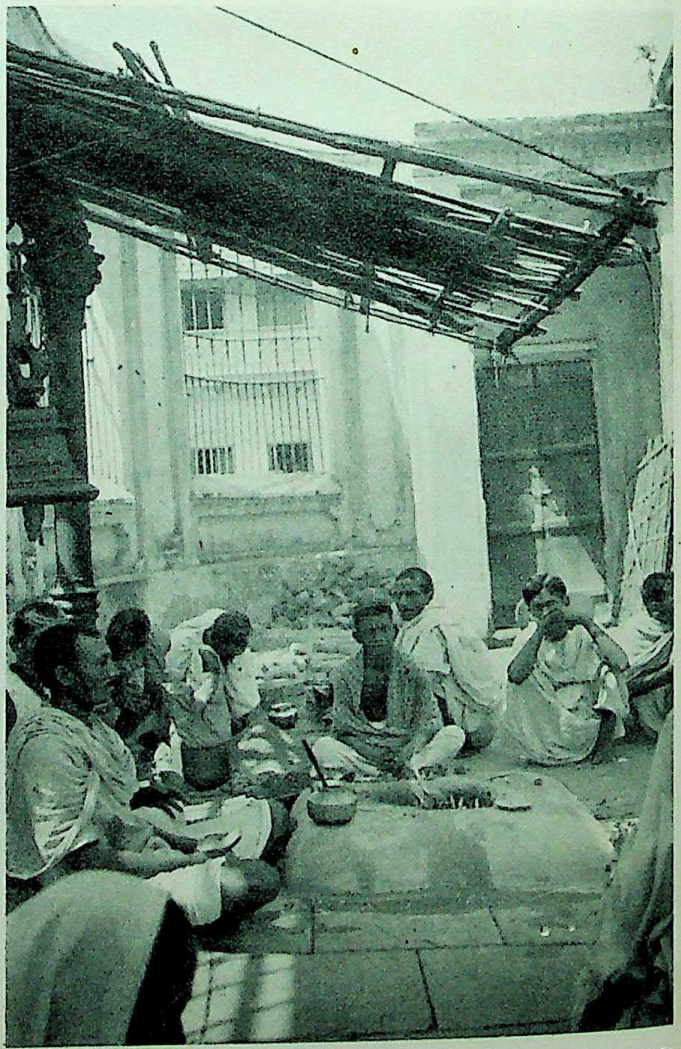


70. KHAJOURÂHO. — SOUBASSEMENT D'UN TEMPLE

KAJURAHO. — BASE OF A TEMPLE

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

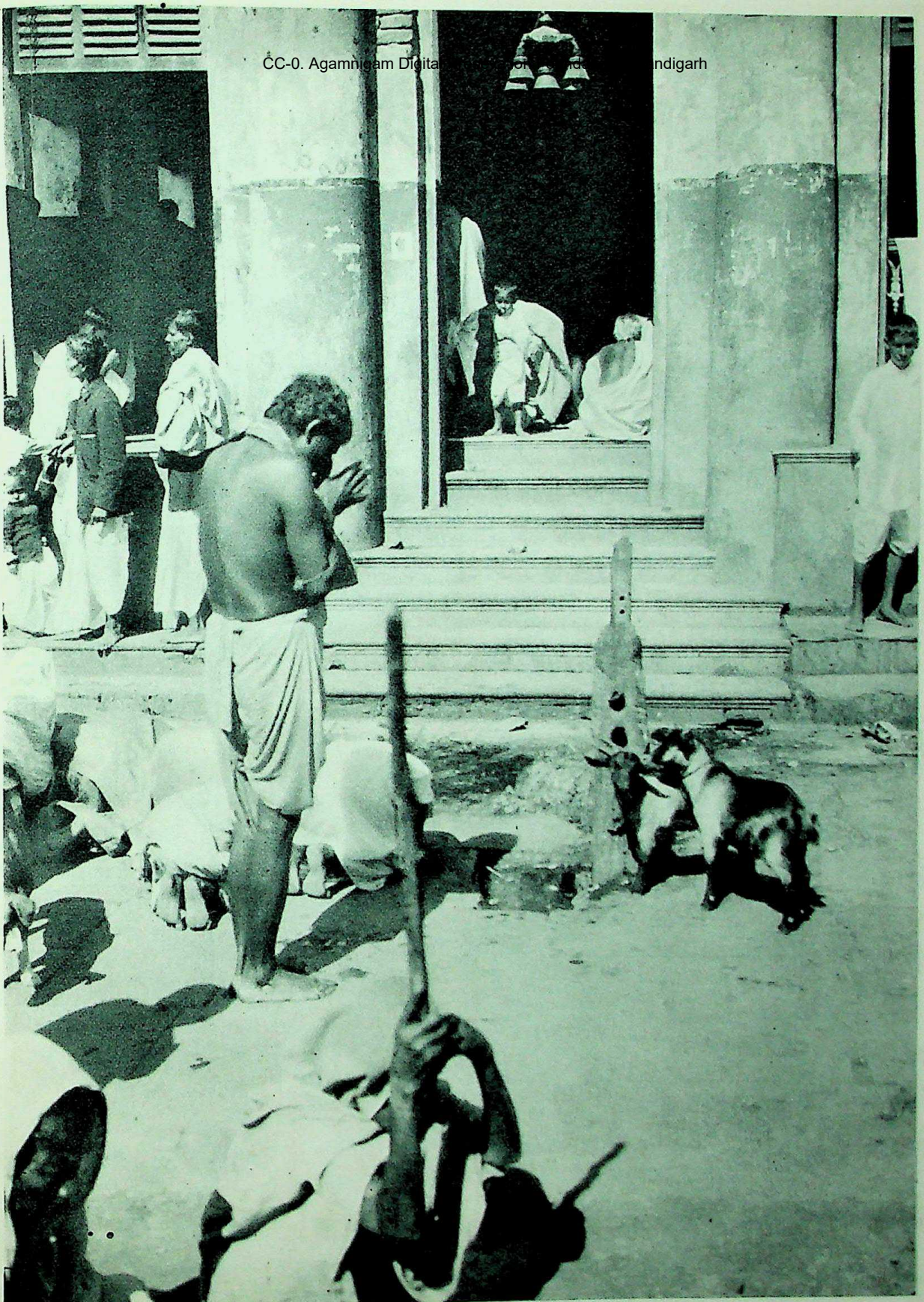
FEMME EN MÉDITATION — A WOMAN MEDITATING



AUTEL DU FEU — FIRE-ALTAR

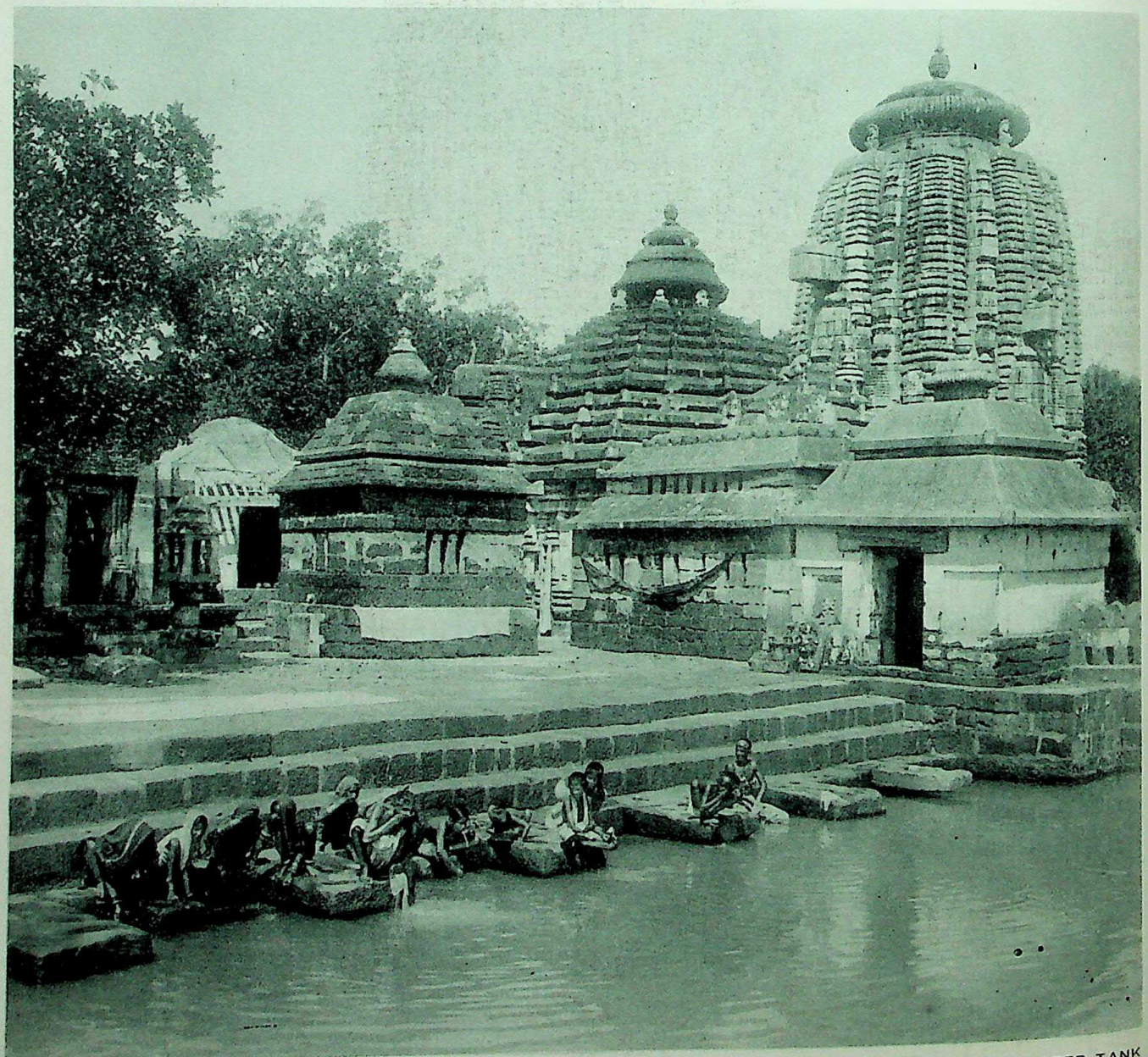
71. 72. CALCUTTA. KALIGHAT.
DANS L'ENCEINTE DU TEMPLE DE KALI.
CALCUTTA. -- IN THE KALI TEMPLE

CC-0. Agamnigam Digita[illegible] ndigarh



73. CALCUTTA. KALIGHAT SACRIFICE DEVANT LE TEMPLE DE KÂLI CALCUTTA. — SACRIFICE AT KALI TEMPLE •

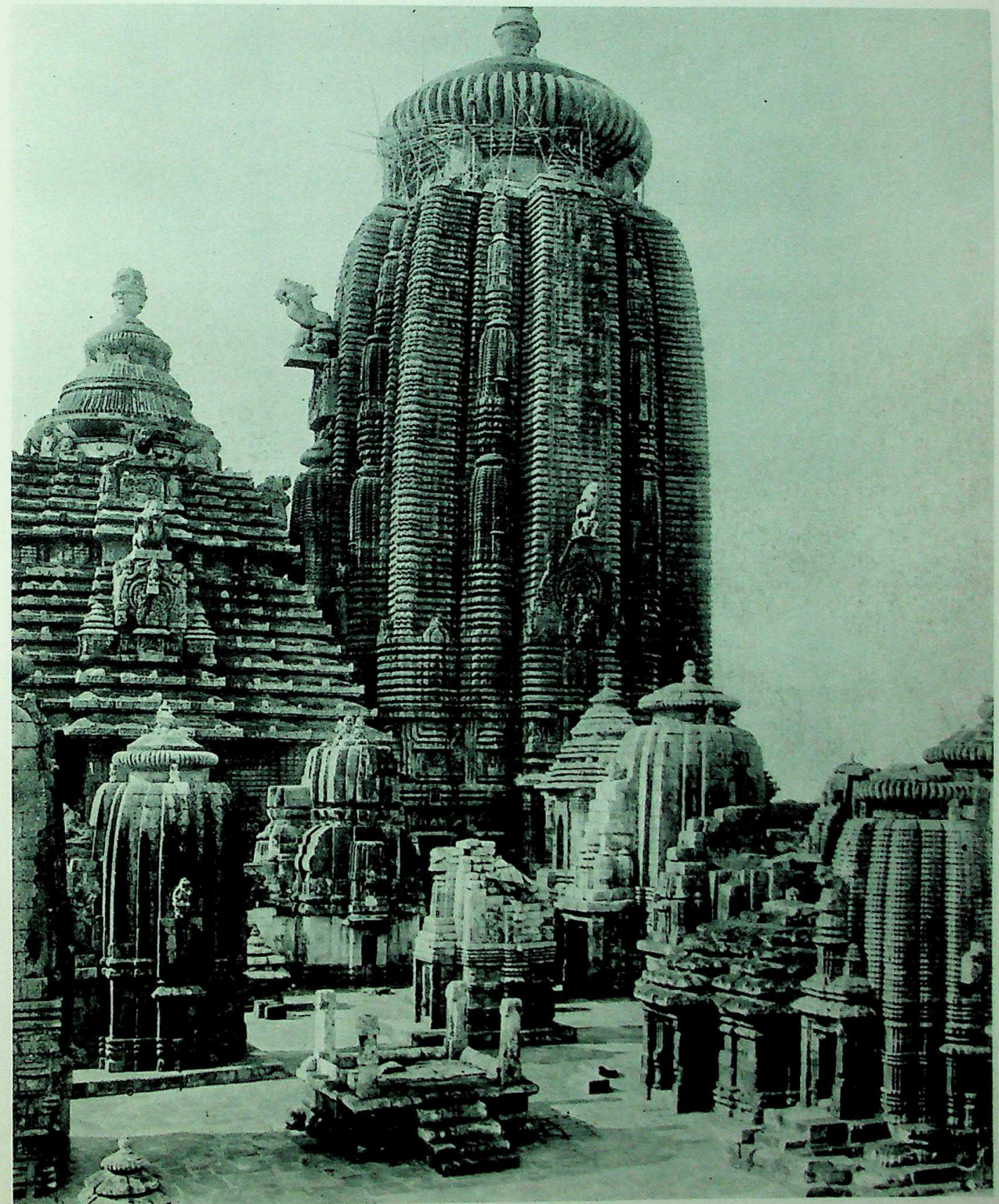
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



74. BHOUVANECVAR. — PÈLERINS AU BORD D'UN BASSIN SACRÈ

BHUBANESWAR. — A SACRED TANK

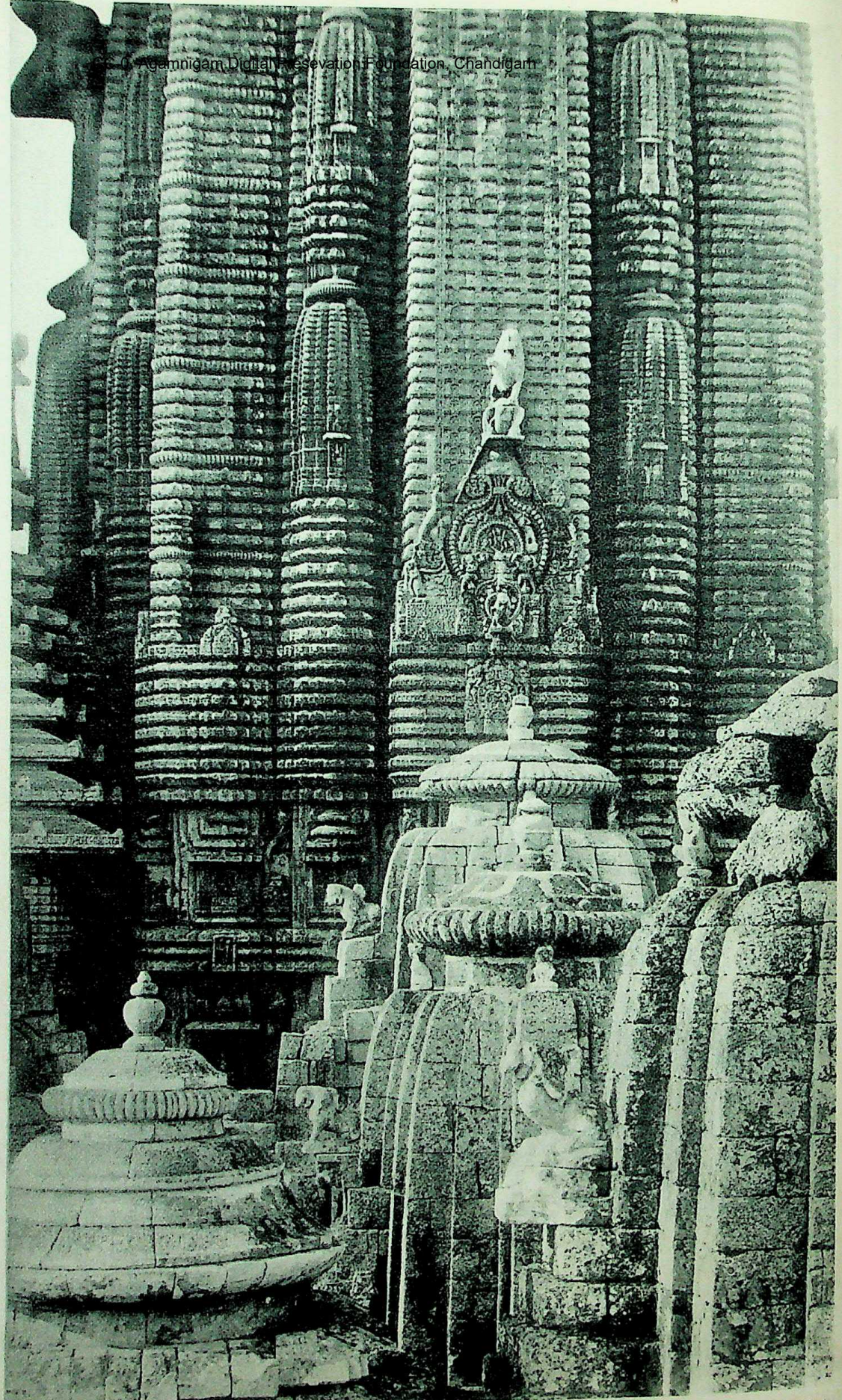
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



75. BHOUVANEÇVAR. — TEMPLE DU LINGARÂJA

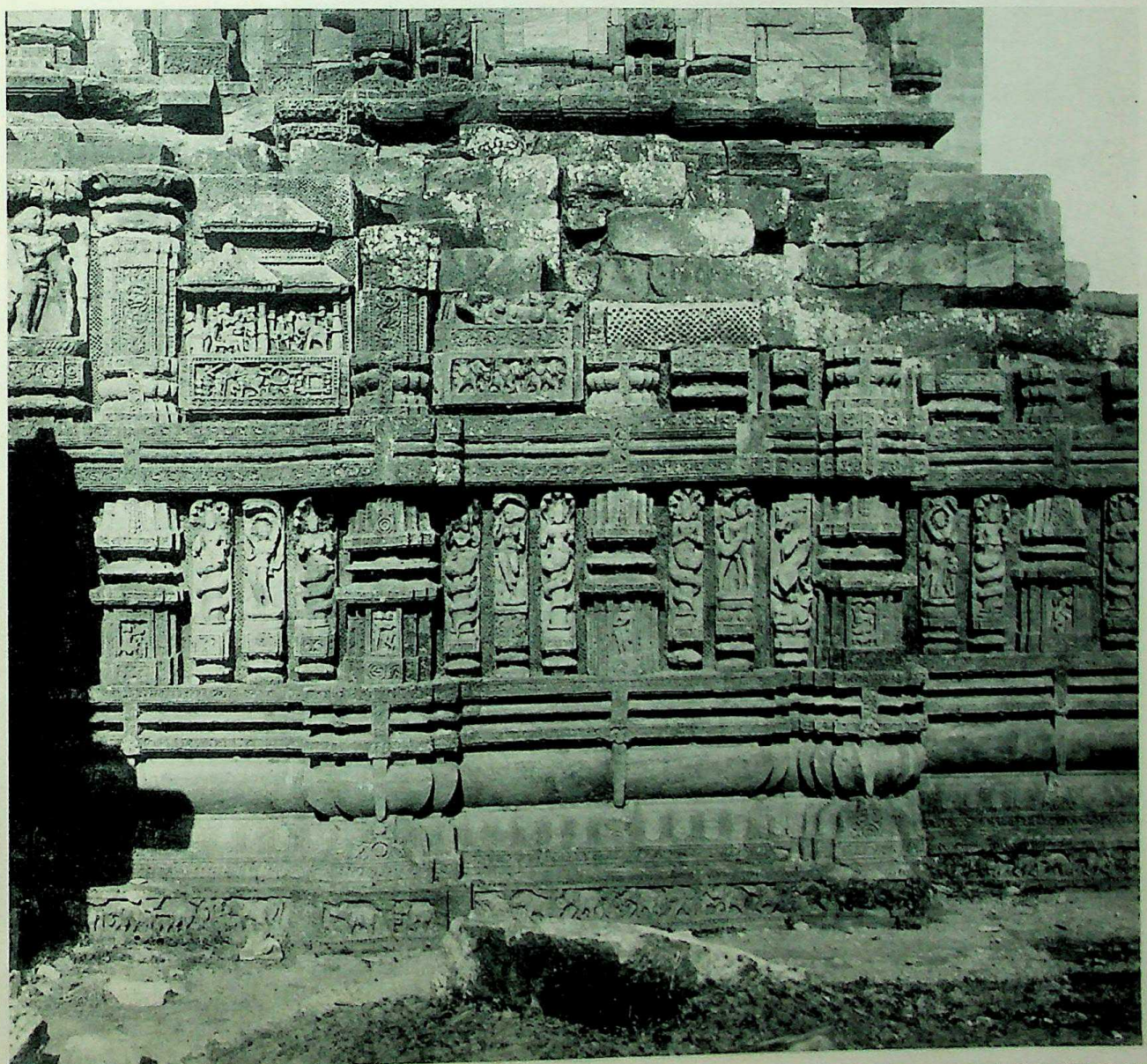
BHUBANESWAR. — LINGARAJ TEMPLE

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh



76. BHOUVANECVAR — TEMPLE DU LINGARÂJA BHUBANESWAR LINGARAJ TEMPLE

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



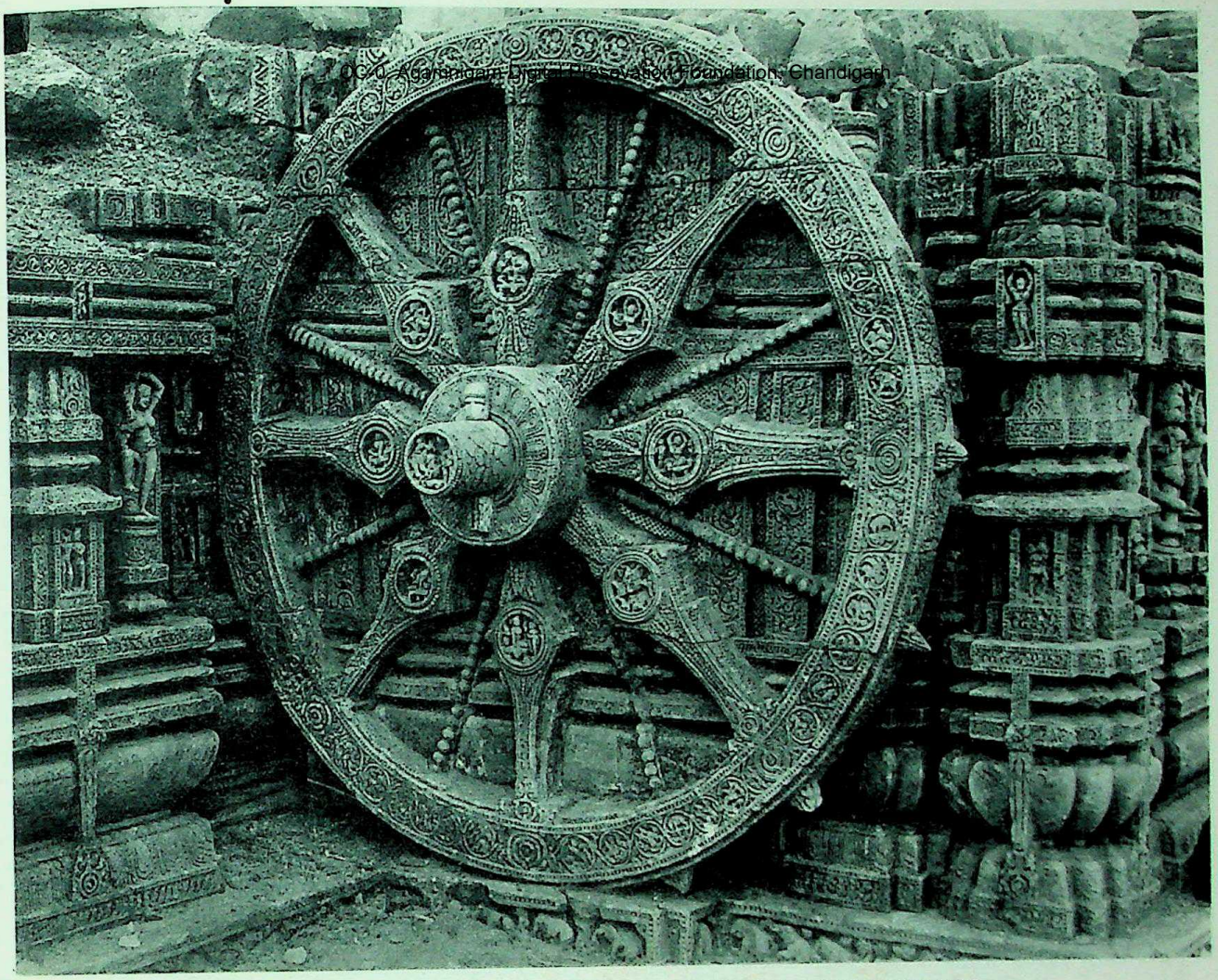
77. KONÂRAK. — TEMPLE DU SOLEIL

KANARAK. — THE BLACK PAGODA (SUN TEMPLE)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

8. POURI. — PÈLERINAGE ANNUEL. CHAR DE PROCESSION DE JAGANNATH
PURI. — ANNUAL PROCESSION OF JAGANNATH'S CAR

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh



79 KONĀRAK. — TEMPLE DU SOLEIL. BAS-RELIEF FIGURANT UNE DES ROUES DU CHAR SOLAIRE
KANARAK. — BAS-RELIEF OF A WHEEL ON THE SUN'S CHARIOT

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

80. ADJANTÂ. — FRESQUE. JEUNE FEMME ASSISE

AJANTA. — FRESCO OF A YOUNG LADY SITTING

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

81. BHOUVANEÇVAR. — BUSTE DE JEUNE FEMME

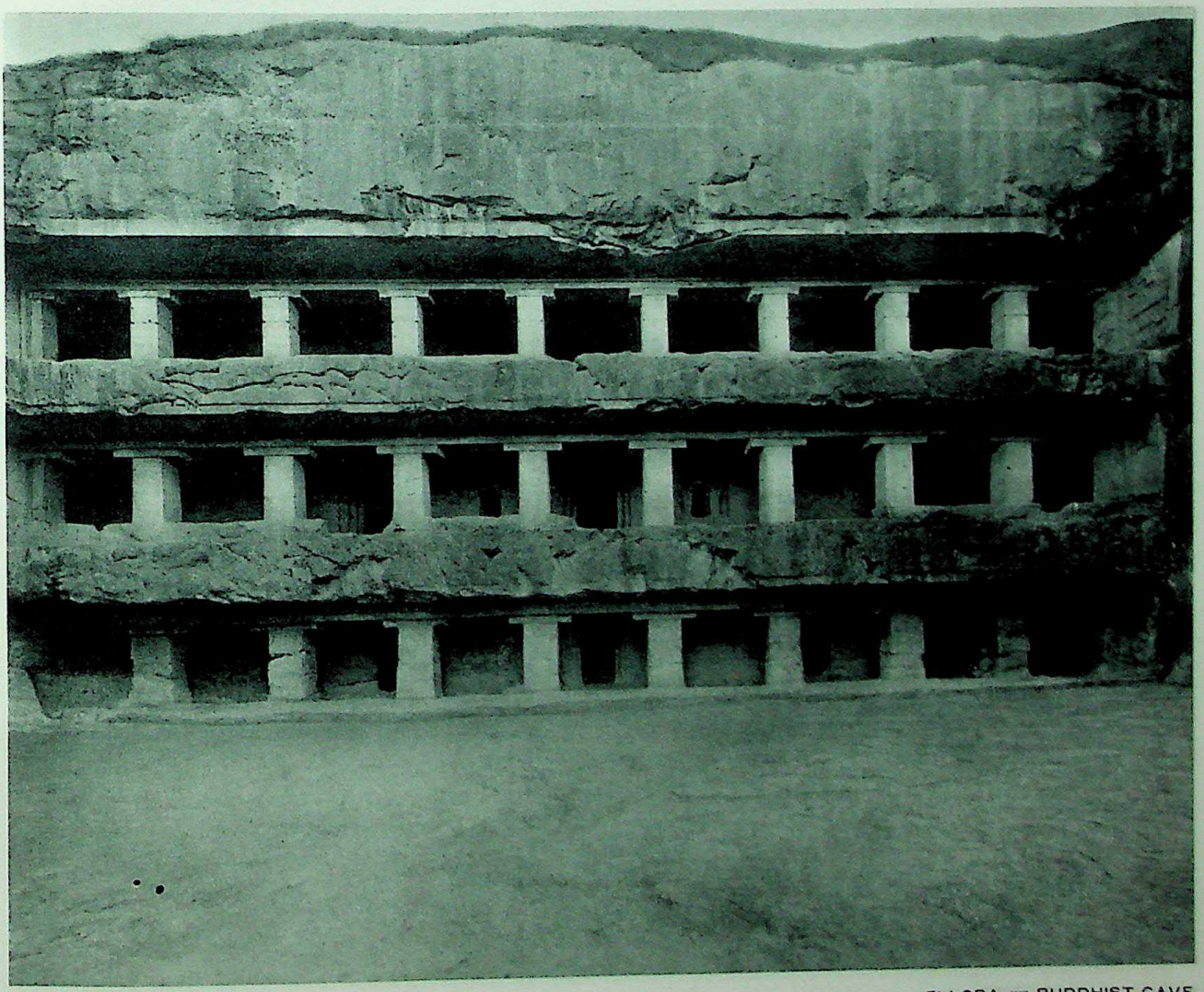
BHUBANESVAR. — BUST OF A YOUNG LADY

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

82. SÂRNÂTH. — BOUDDHA ENSEIGNANT

BUDDHA TEACHING

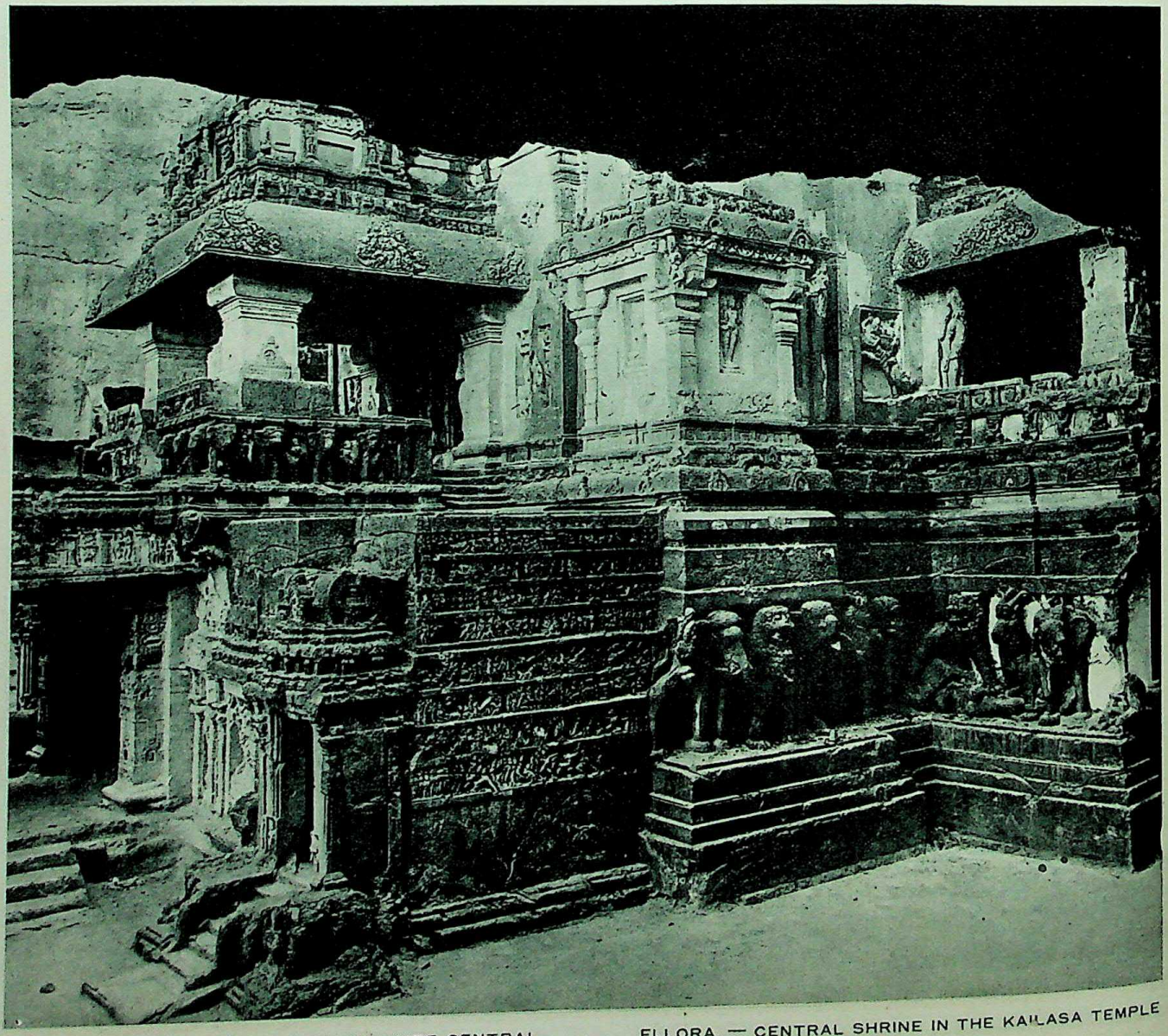
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



83. ELLORA — CAVERNE BOUDDHIQUE

ELLORA. — BUDDHIST CAVE

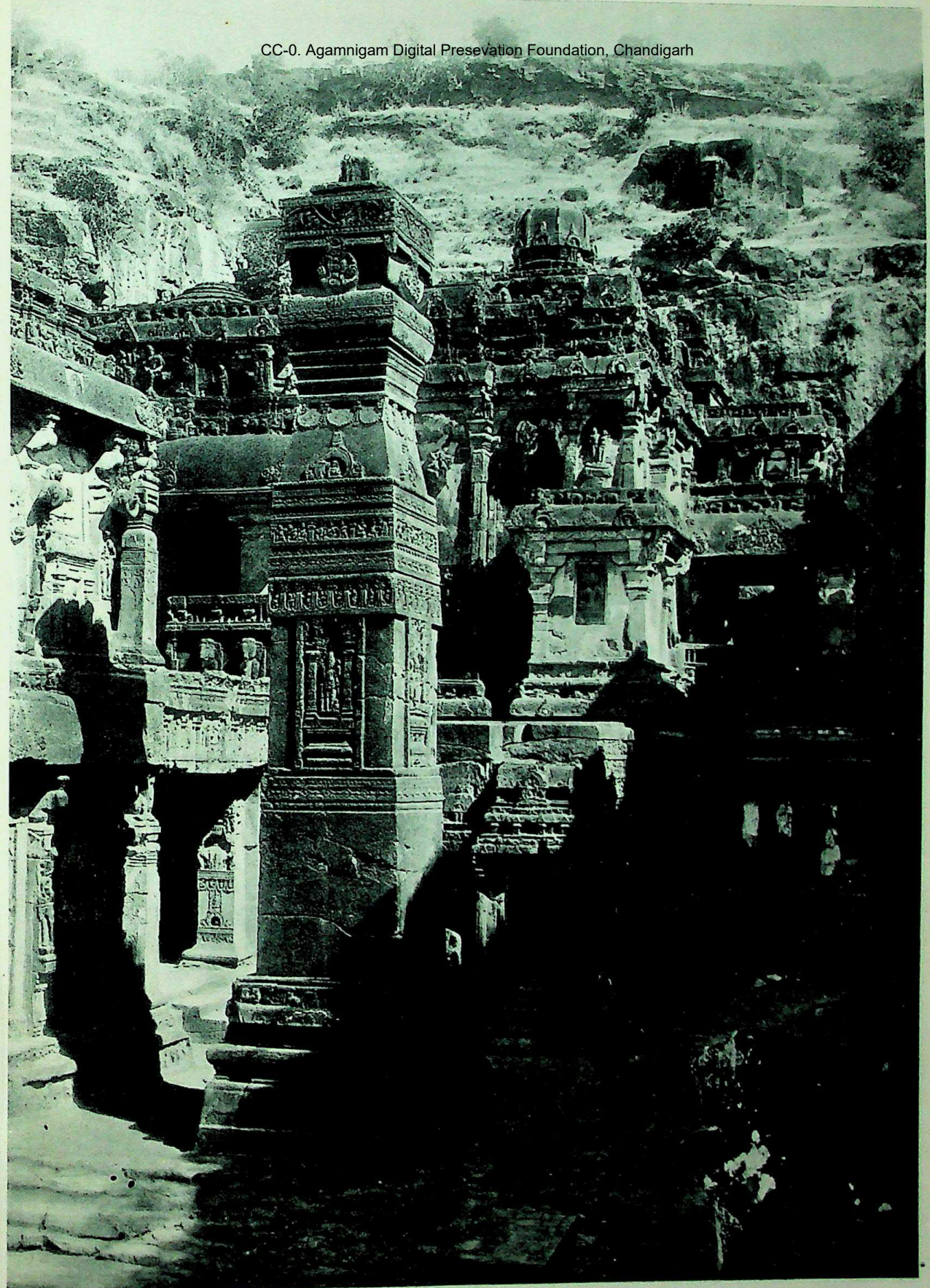
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



84. ELLORA. — KAILÂSA. LE SANCTUAIRE CENTRAL

ELLORA. — CENTRAL SHRINE IN THE KAILASA TEMPLE

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



85. ELLORA. — LE KAILÂSA. TEMPLE ÇIVAITE

ELLORA — SAIVA TEMPLE

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

86. ELLORA. — LE KAILÂSA. ÉLÉPHANTOMACHIE

ELLORA. — ELEPHANT FRIEZE IN THE KAILASA TEMPL

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

87. ELLORA. — ÇIVA, PÂRVATÎ ET RÂVANA

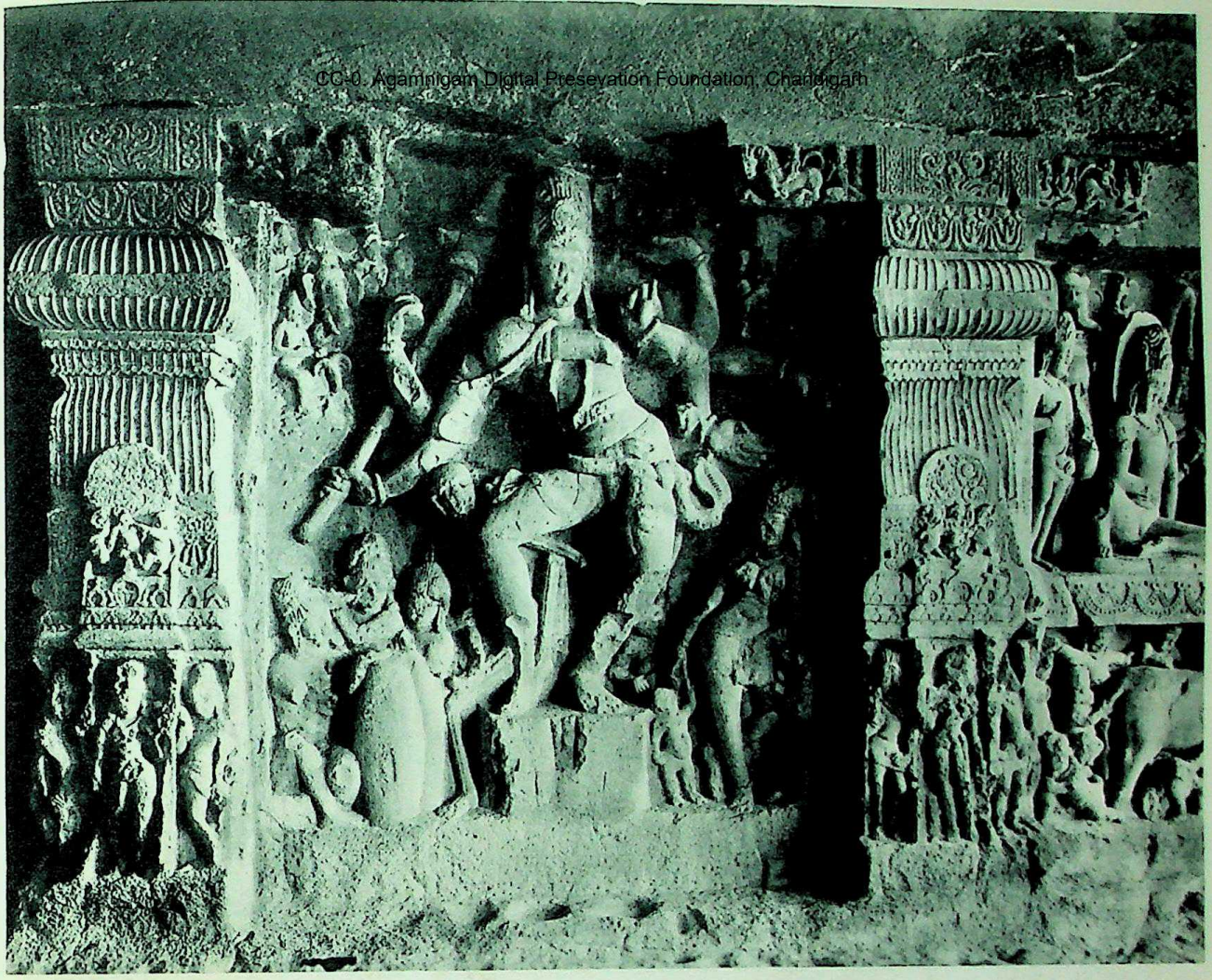
ELLORA. — SIVA, PARVATI, AND RAVANA.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

88 ELLORA. VICHNOU, HOMME-LION, CHÂTIANT L'IMPIE

ELLORA. — VISHNU, AS THE MAN-LION

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



89. ELLORA. — LA DANSE DE CIVA

ELLORA. — DANCE OF SIVA

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

90, ELLORA. — LE KAILÂSA (DÉTAIL)

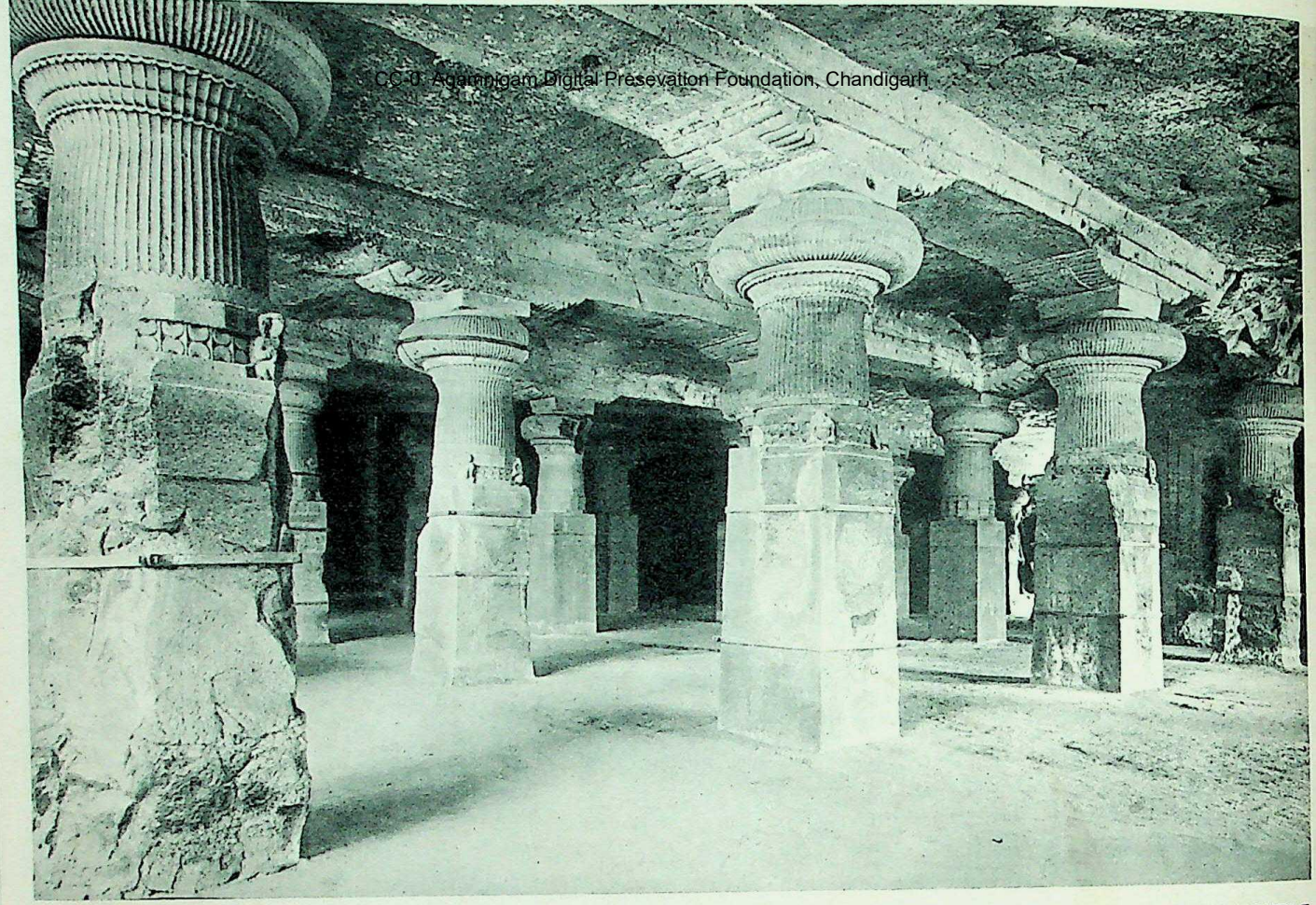
ELLORA. — DETAIL OF KAILASA TEMPLE

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

91. ELLORA. — LE KAILÂSA. FIGURE VOLANTE

ELLORA. — FIGURE FLYING THROUGH THE AIR

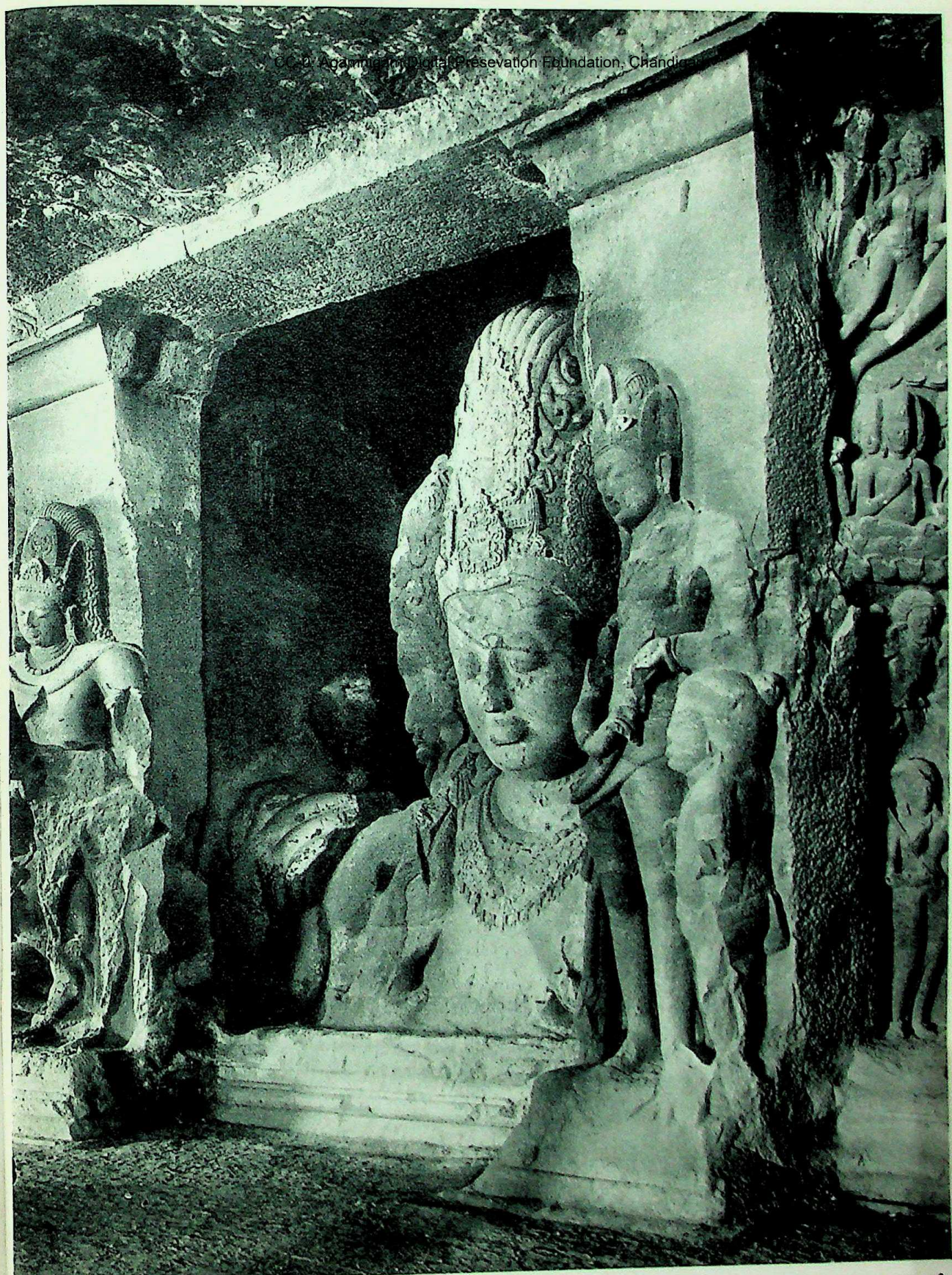
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



92. ELEPHANTA. — TEMPLE CIVAÏTE

ELEPHANTA. — SAIVA TEMPLE

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh



93. ELÉPHANTA. — BUSTE DE ÇIVA TRICÉPHALE

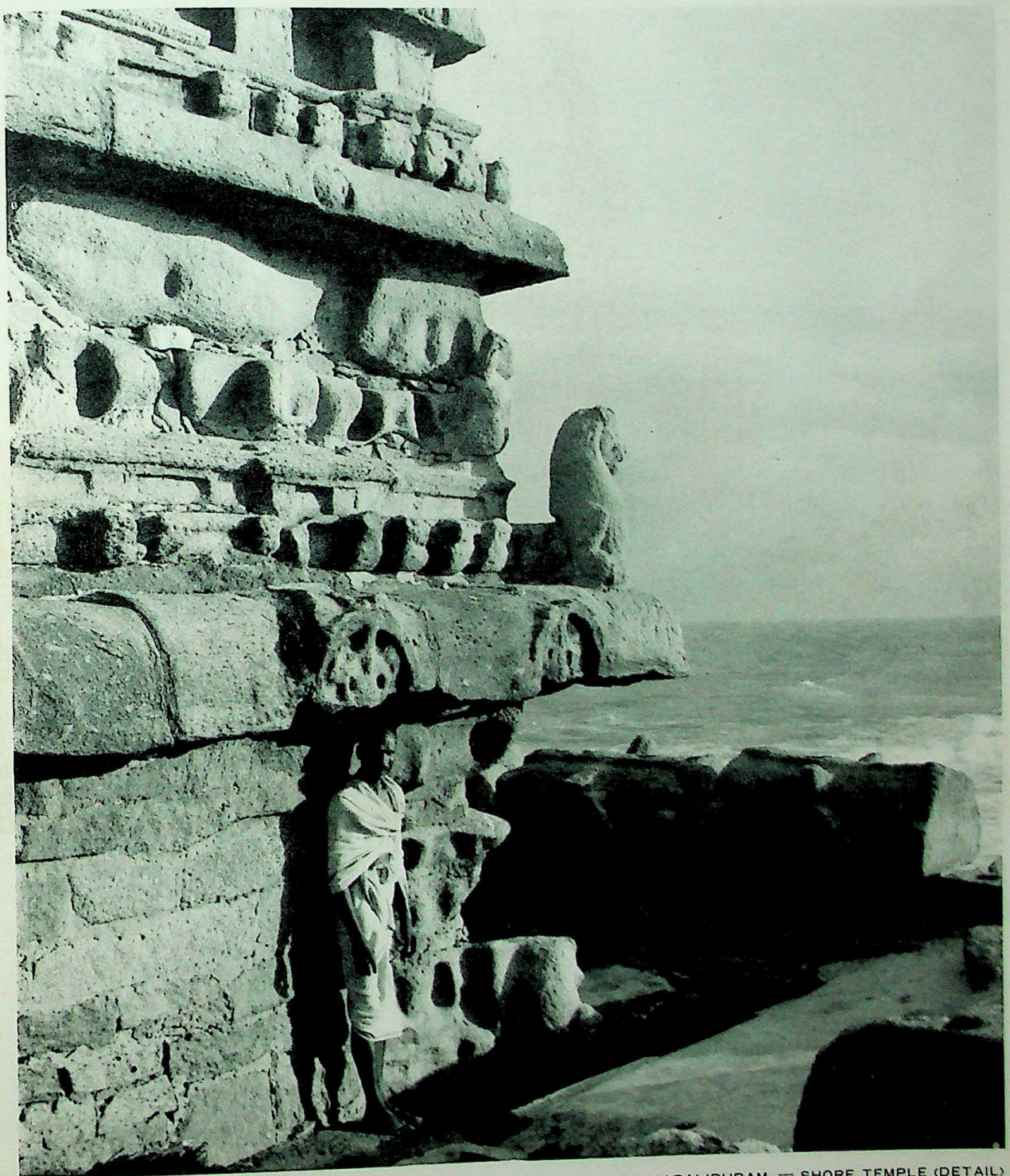
ELEPHANTA. — TRIMURTI (THREE-HEADED BUST OF SIVÂ)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

94. MÂVALIPOURAM. — TEMPLE AU BORD DE LA MER

MAHABALIPURAM. — TEMPLE BY THE S

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



95. MÂVALIPOURAM. — TEMPLE AU BORD DE LA MER (DÉTAIL)

MAHABALIPURAM. — SHORE TEMPLE (DETAIL)

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

96. MAVALIPOURAM. — LA DESCENTE DU GANGE SUR LA TERRE

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

MAHABALIPURAM — THE DESCENT OF THE GANGES TO EARTH

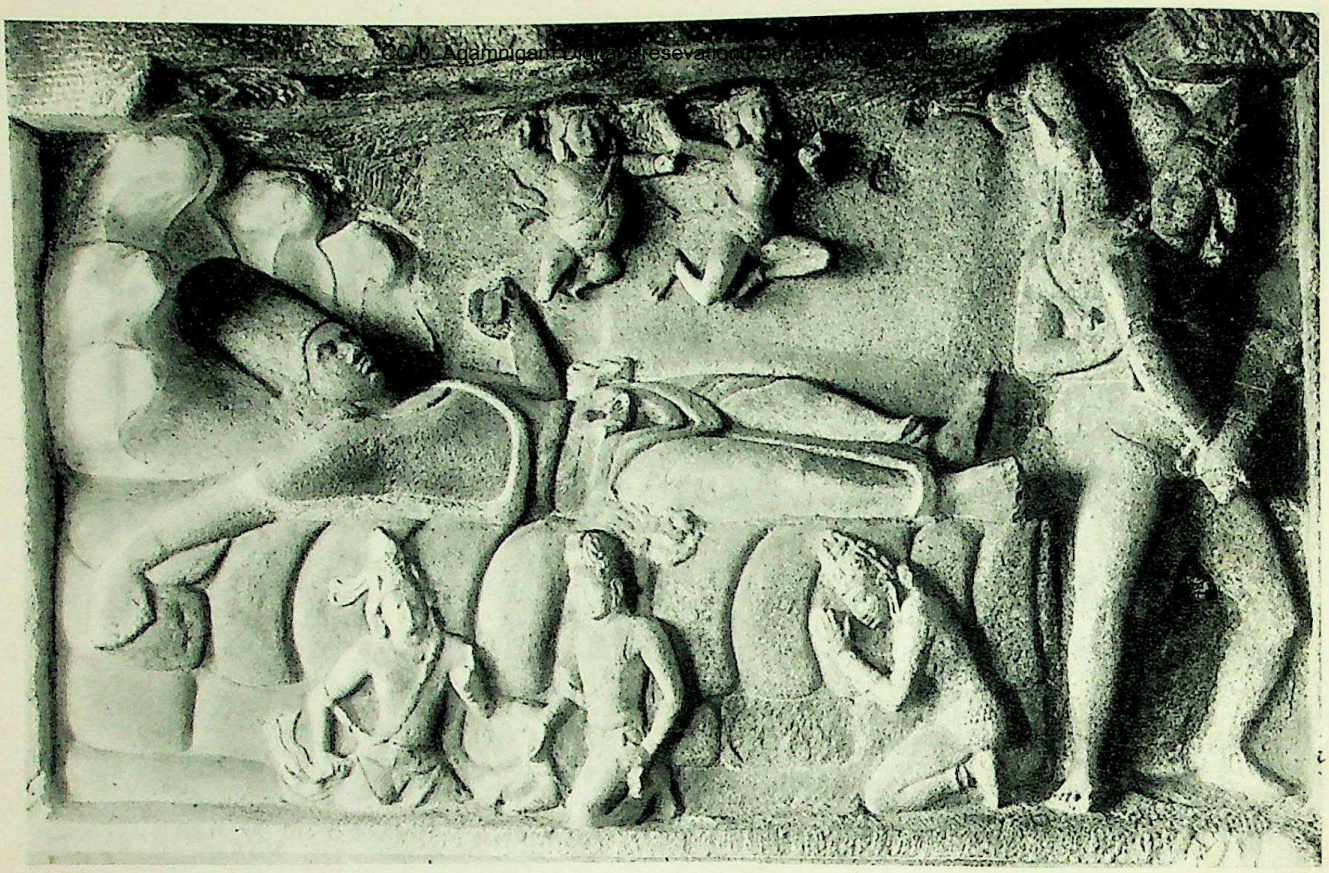
CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

97. MÂVALIPOURAM. — DETAIL DE « LA DESCENTE DU GANGE »
MAHABALIPURAM. — DETAIL FROM ' THE DESCENT OF THE GANGES '

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

98. MÂVALIPOURAM. — DÉTAIL DE « LA DESCENTE DU GANGE »
MAHABALIPURAM. — DETAIL FROM « THE DESCENT OF THE GANGES »

© Agamnigam Digital Preservation Foundation, NewDelhi



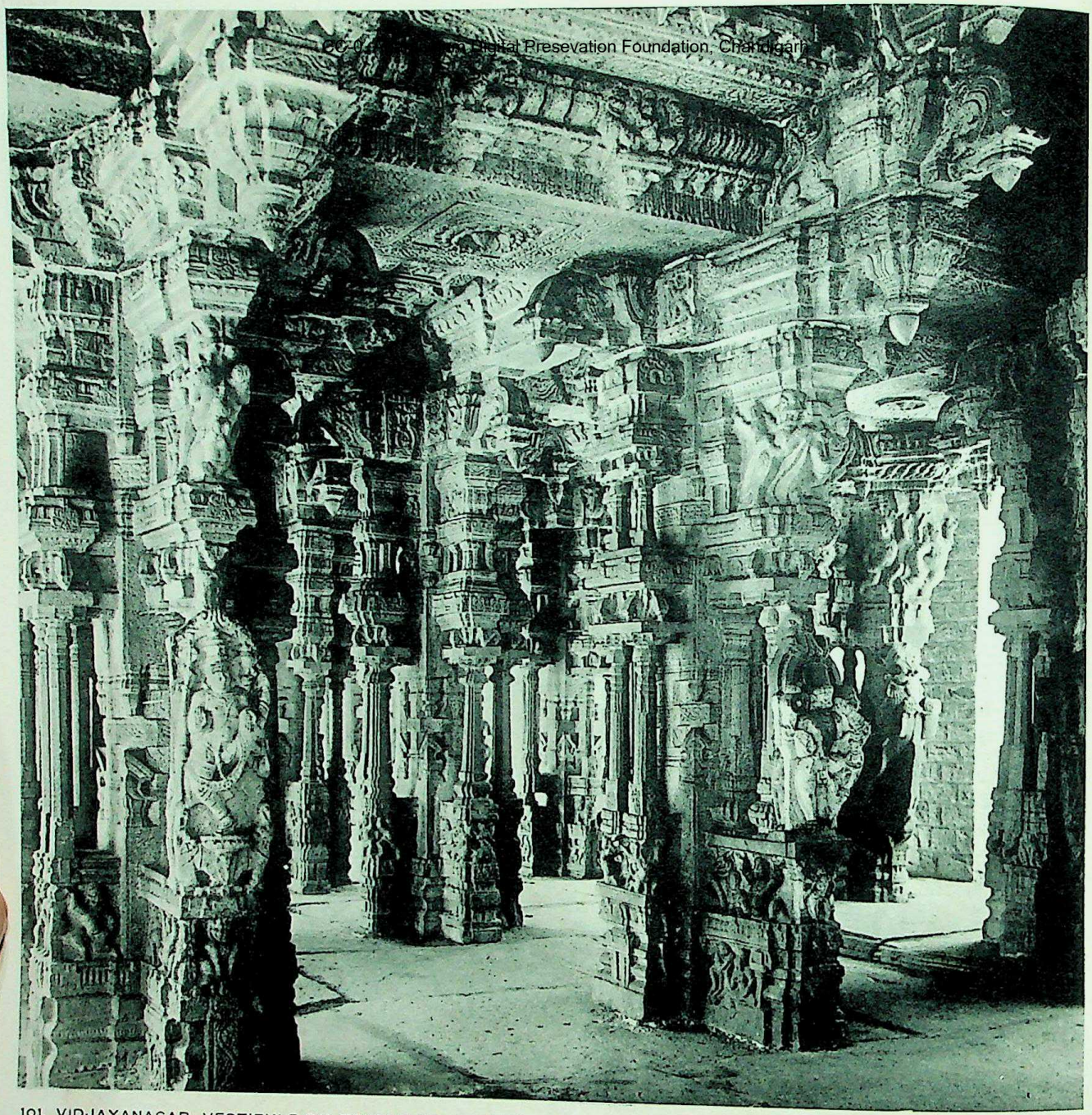
99. MÂVALIPOURAM. — VICHNOU COUCHÉ SUR LE SERPENT ANANTA
MAHABALIPURAM. — VISHNU RECLINING ON THE SNAKE ANANTA (SHESH)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

100. MÂVALIPOURAM. — TEMPLES MONOLITHES

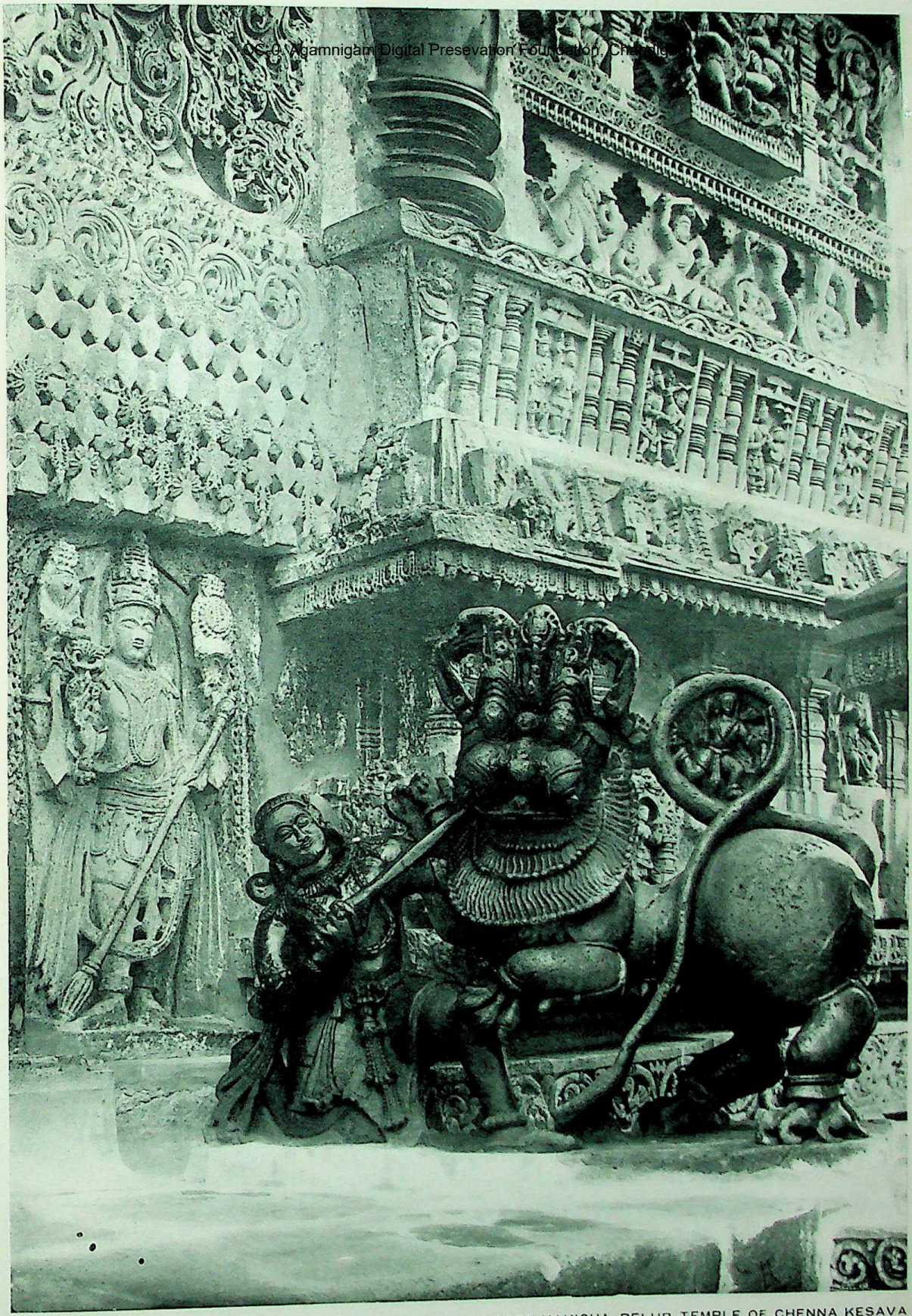
MAHABALIPURAM. — MONOLITHIC MONUMENTS

CC-0. Mumukshu Bhawan Varanasi Collection. Digital Presevation Foundation, Chandigarh



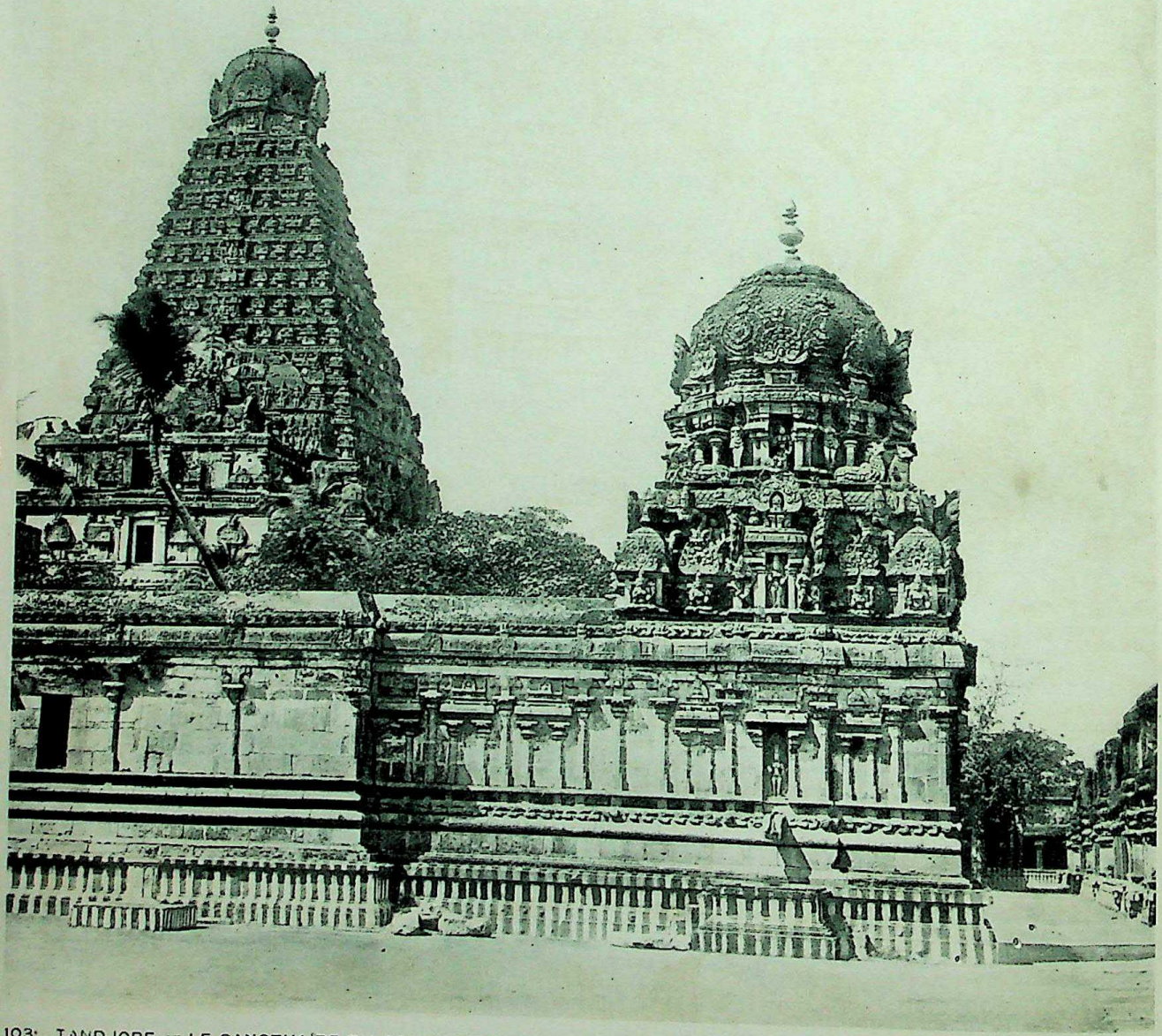
101. VIDJAYANAGAR. VESTIBULE DU TEMPLE DE VITHOBÂ · VIJAYANAGAR. ENTRANCE TO THE TEMPLE OF WITTHOBA

CC-0. Agamnigam Digital Presevation Foundation, Chennai



102. BELOÛR. TEMPLE DE KESAVA. DOURGA TUANT LE MONSTRE.MAHICHA-BELUR. TEMPLE OF CHENNA KESAVA

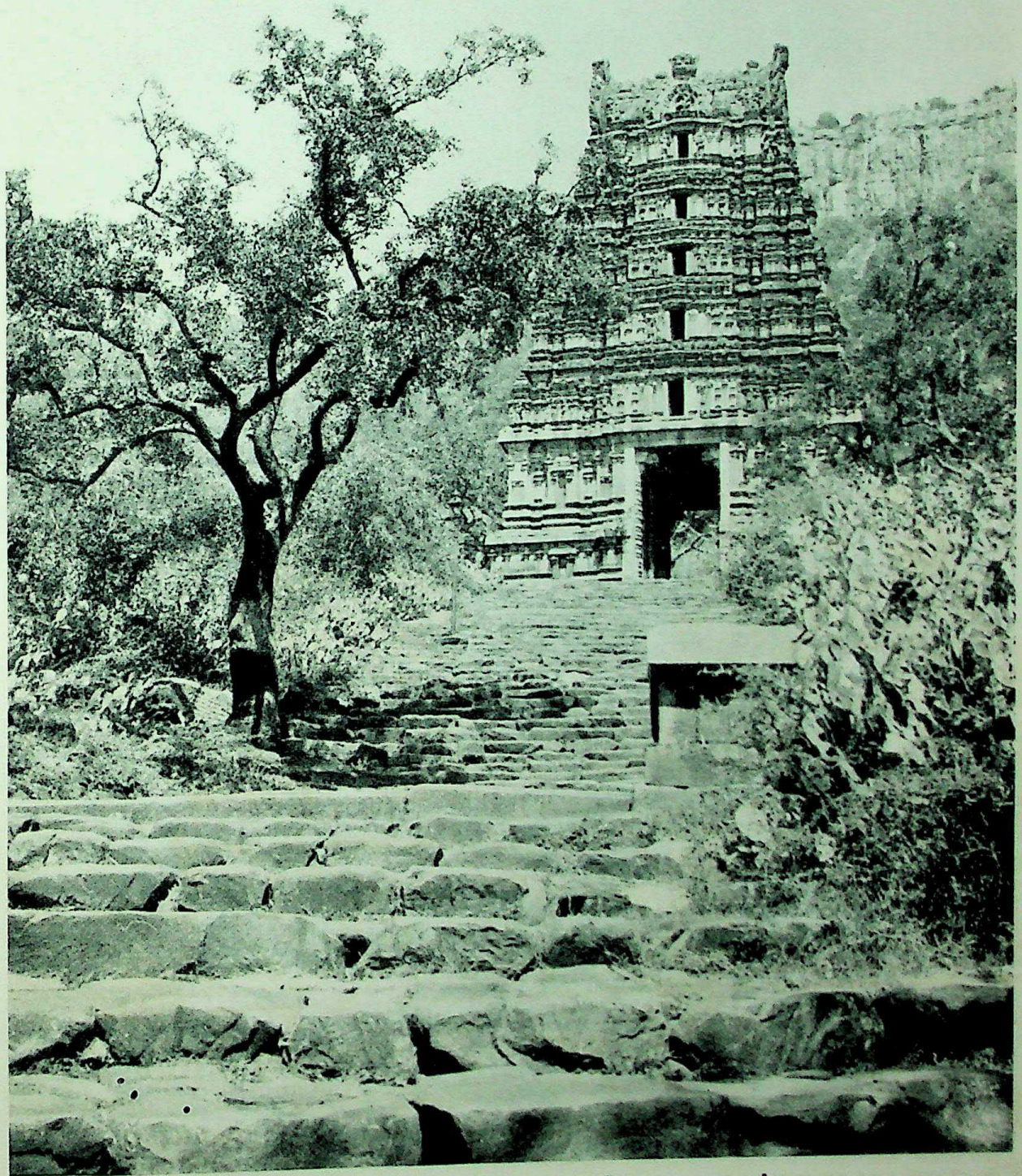
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



103. TANDJORE — LE SANCTUAIRE DU GRAND TEMPLE

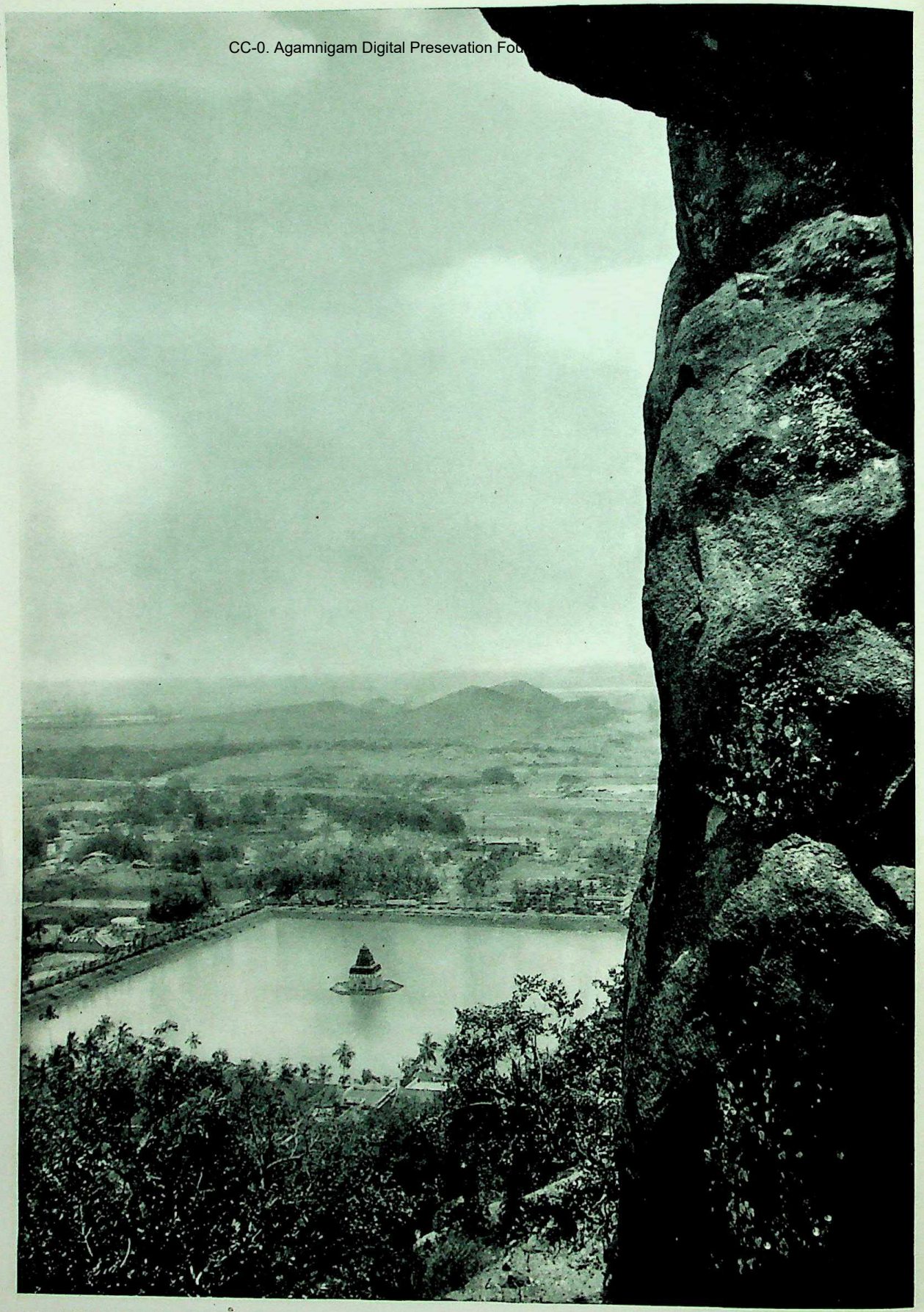
TANJORE. — THE SHRINE OF THE GREAT TEMPLE

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



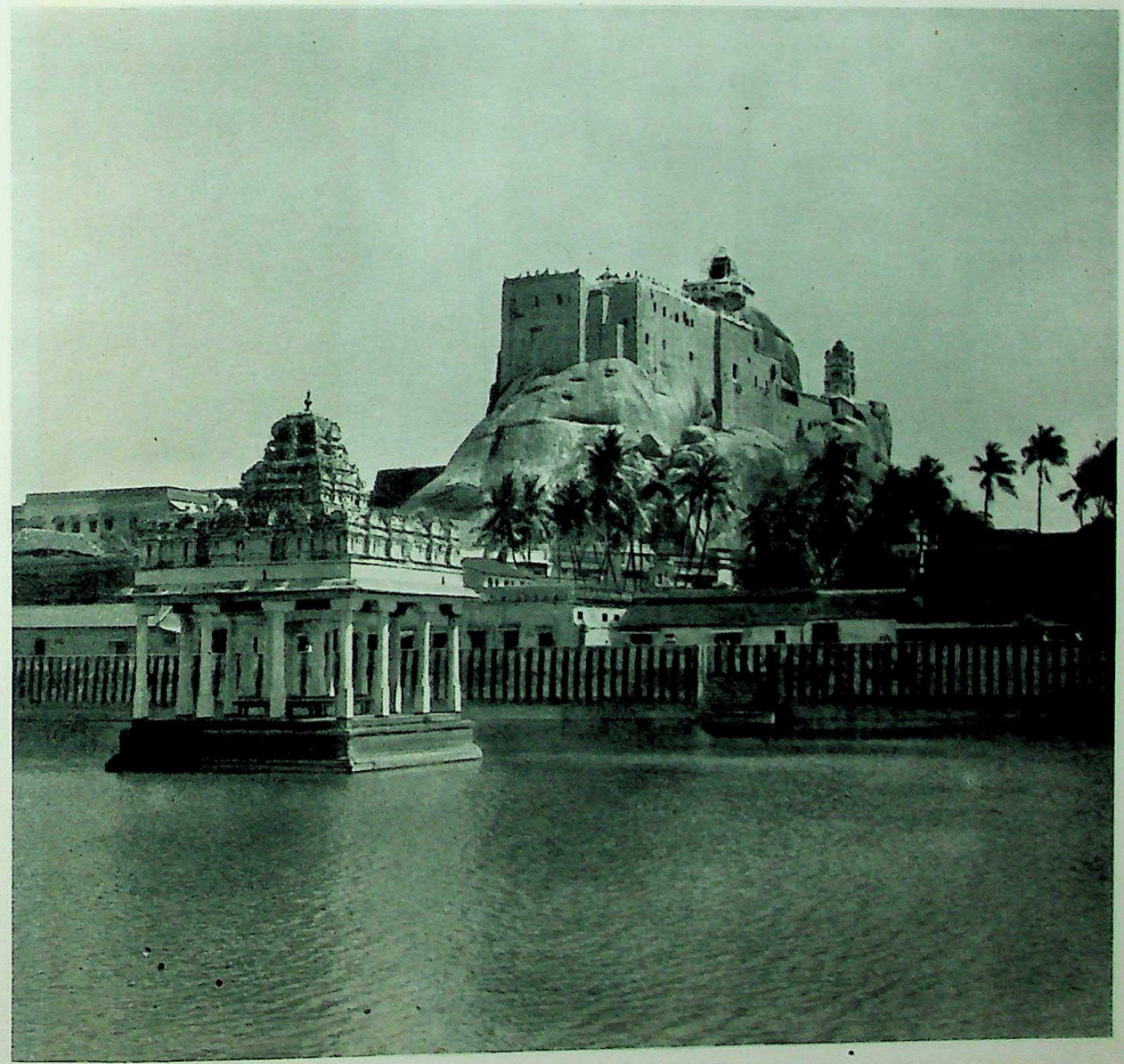
104. VIEUX GOPOURAM SUR LE CHEMIN DE TIROUPATI A TIROUMALAÏ
OLD GOPURAM ON THE ROAD FROM TIRUPATI TO TIRUMALAI

CC-0. Agamnigam Digital Presevation Fou



105. TIROUKALIKUNDRAM. — BASSIN DES OISEAUX SACRÉS
TIRUKALIKUNDRAM. — THE SACRED TANK OF THE BIRDS

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

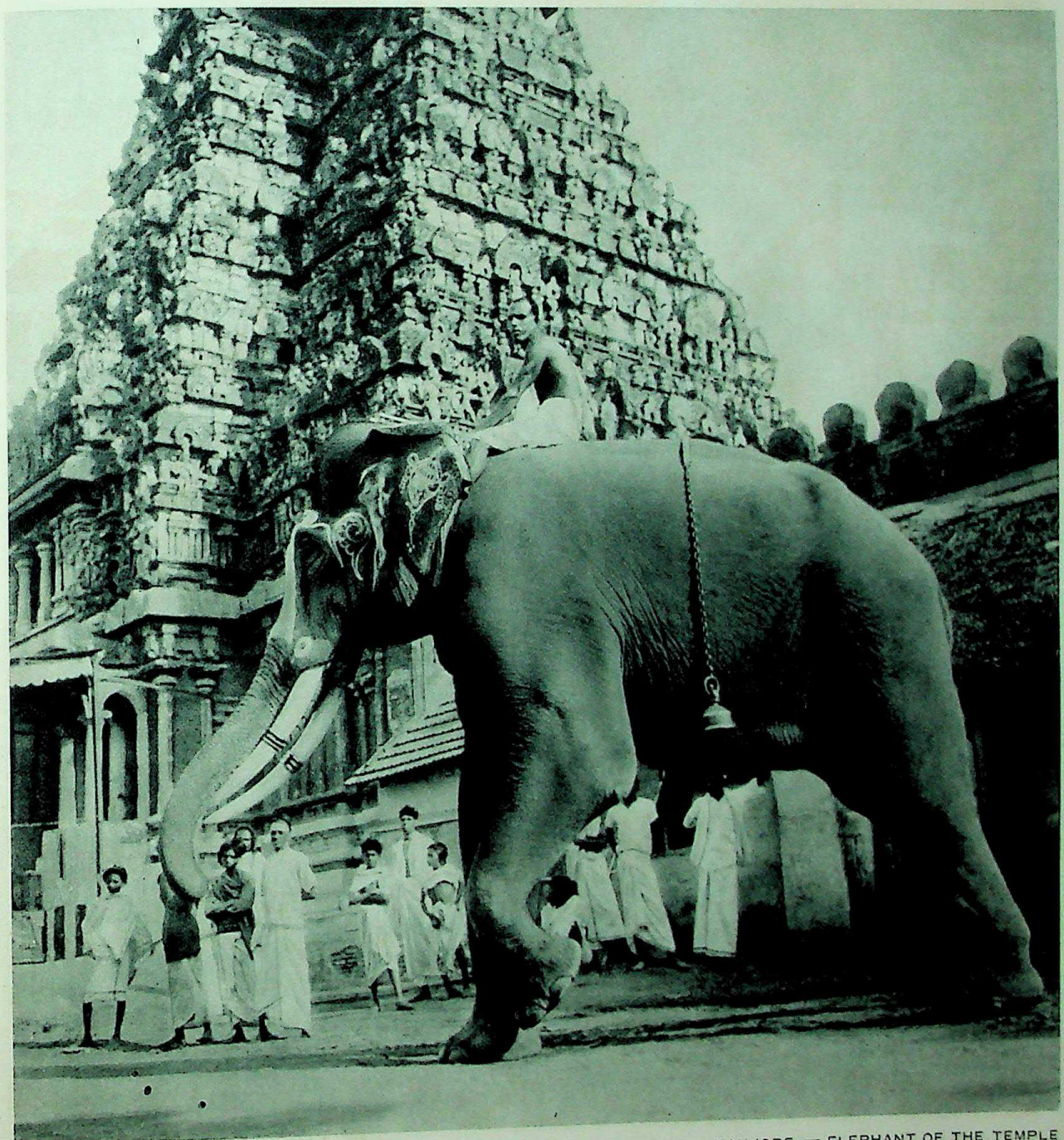


106 TRICHINOPOLY. — BASSIN SACRÉ ET TEMPLE AU SOMMET DU ROCHER
TRICHINOPOLY. — THE ROCK. SEEN ACROSS A SACRED TANK

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

107. ÇRÎRANGAM. — VESTIBULE DU GRAND TEMPLE. CHEVAUX CABRÉS SHIRÀNGAM. — PILLARS OF THE MANDAPA

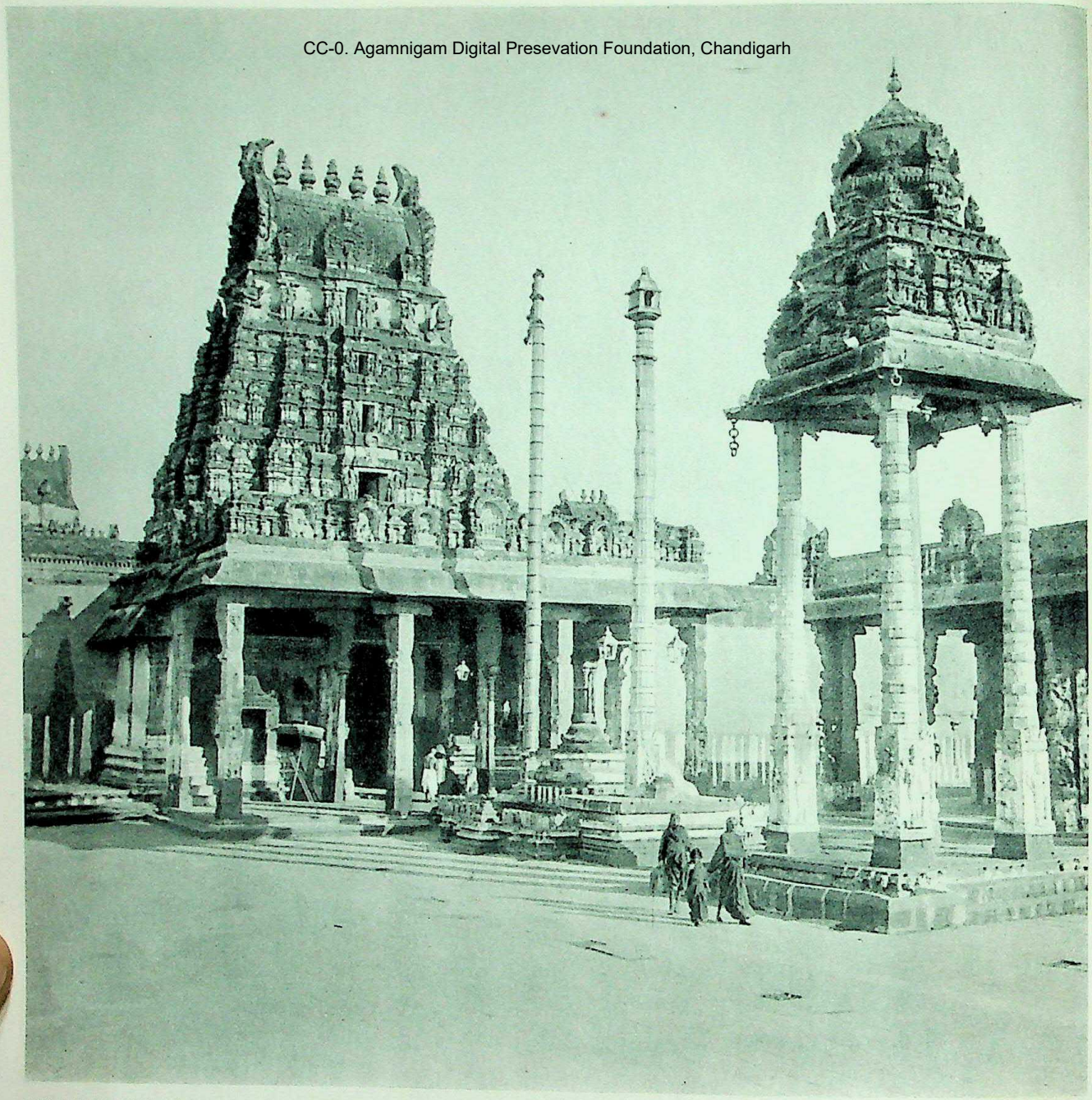
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



108. TANDJORE. — ÉLÉPHANT SACRÉ DU TEMPLE

TANJORE. — ELEPHANT OF THE TEMPLE

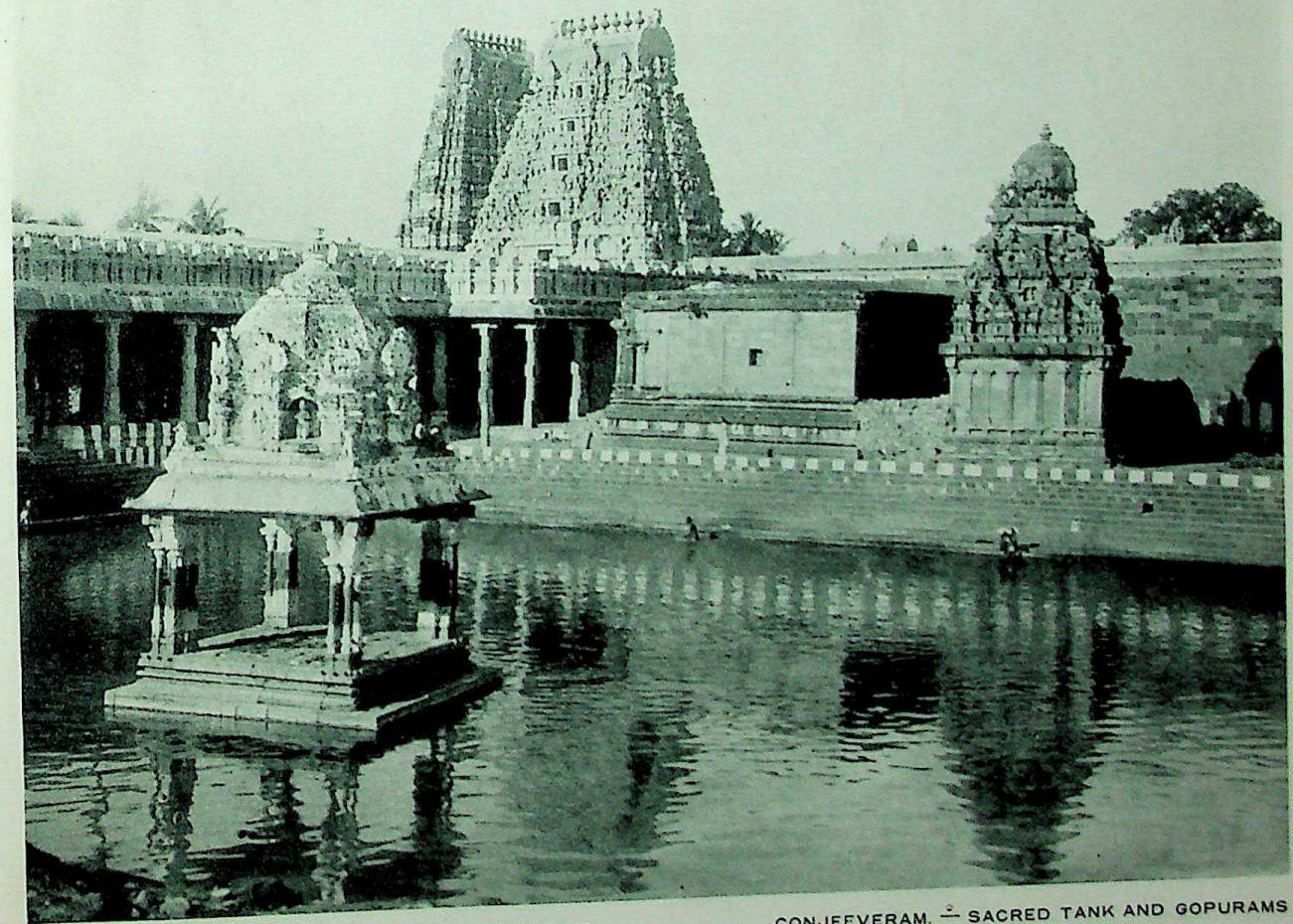
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



109 CONDJIVERAM. DANS L'ENCEINTE DU TEMPLE VICHNOUÏTE

CONJEEVERAM. TEMPLE OF SRI DEVARAJA SWAMI

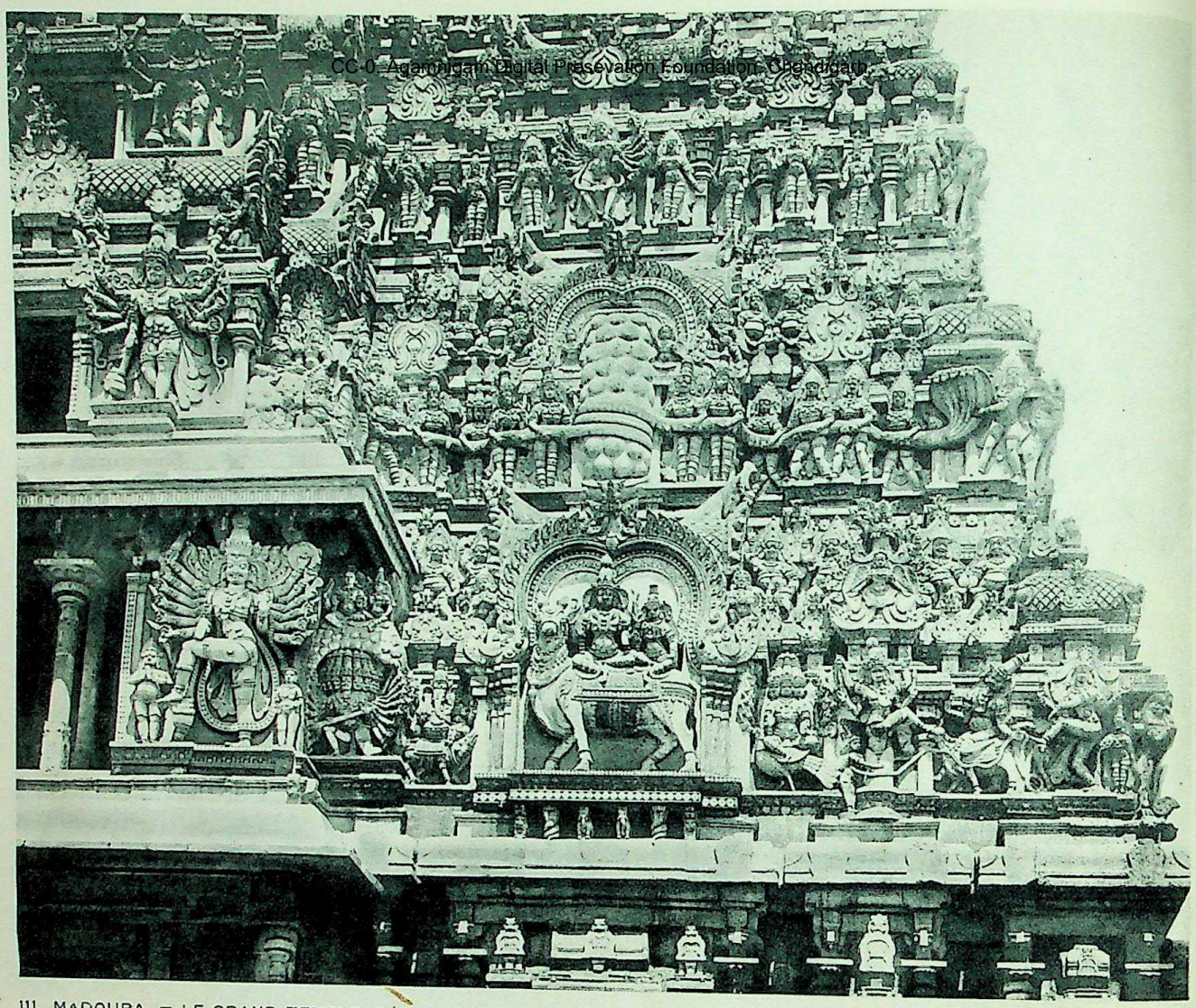
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



110. CONDJIVERAM. — BASSIN SACRÉ ET GOPOURAMS

CONJEEVERAM. — SACRED TANK AND GOPURAMS

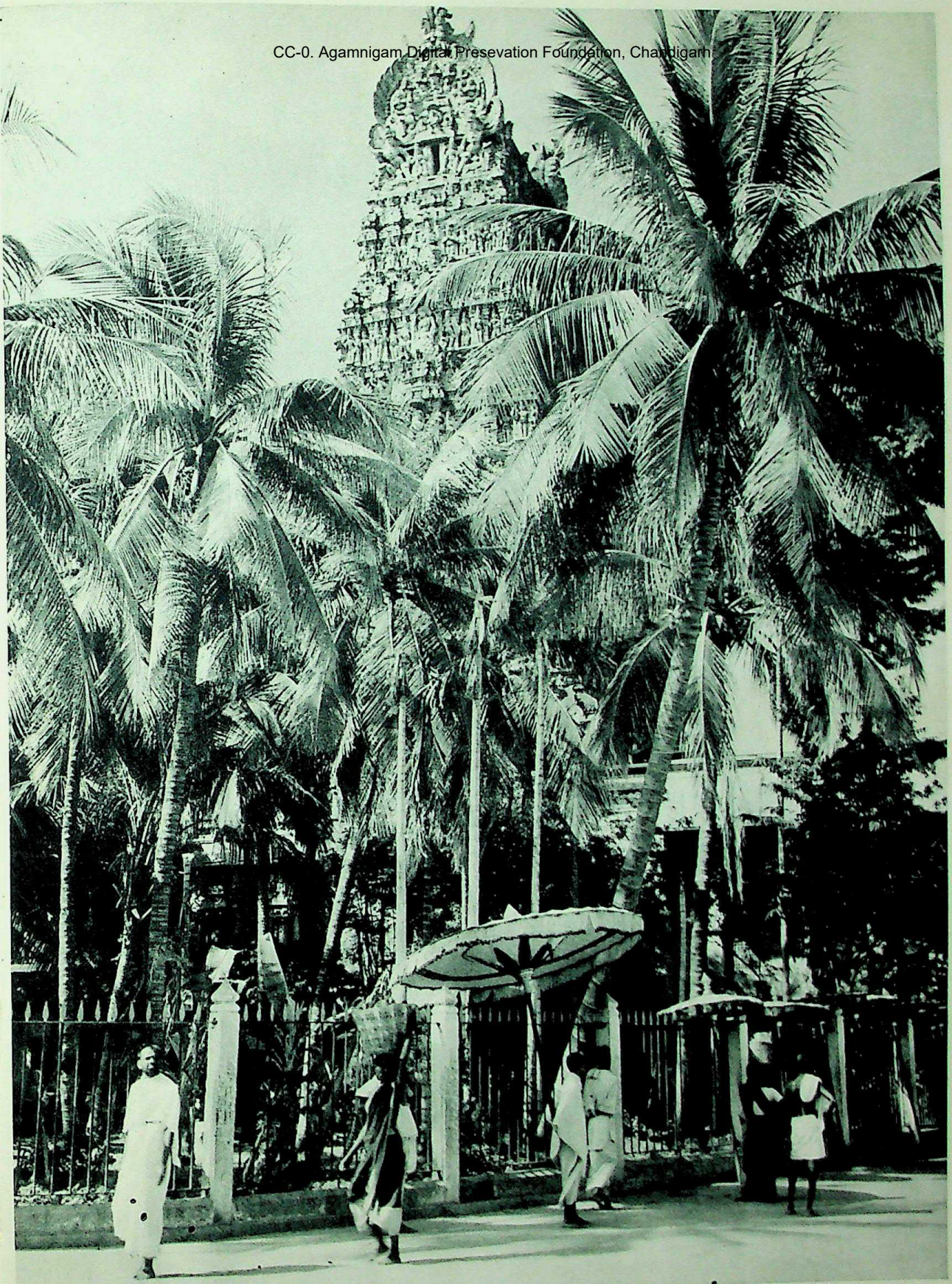
CC-0. Agamnigam Digital Preservation Foundation, Chandigarh



111. MADOURA. — LE GRAND TEMPLE (DÉTAIL. VOIR LA COUVERTURE)

MADURA. — THE GREAT TEMPLE (DETAIL)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



112. MADOURA. — COCOTIERS A L'ENTRÉE DU TEMPLE

MADURA. — COCOA-NUT TREES NEAR THE TEMPLE

CC-0. Agamnigam Digital Presevation Fo

113. MADOURA. — TEMPLE CIVAÏTE. LA PRIÈRE

MADURA. — SAIVA TEMPLE. THE PRAYER

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

114. INDE DU SUD. — RAMA (BRONZE)

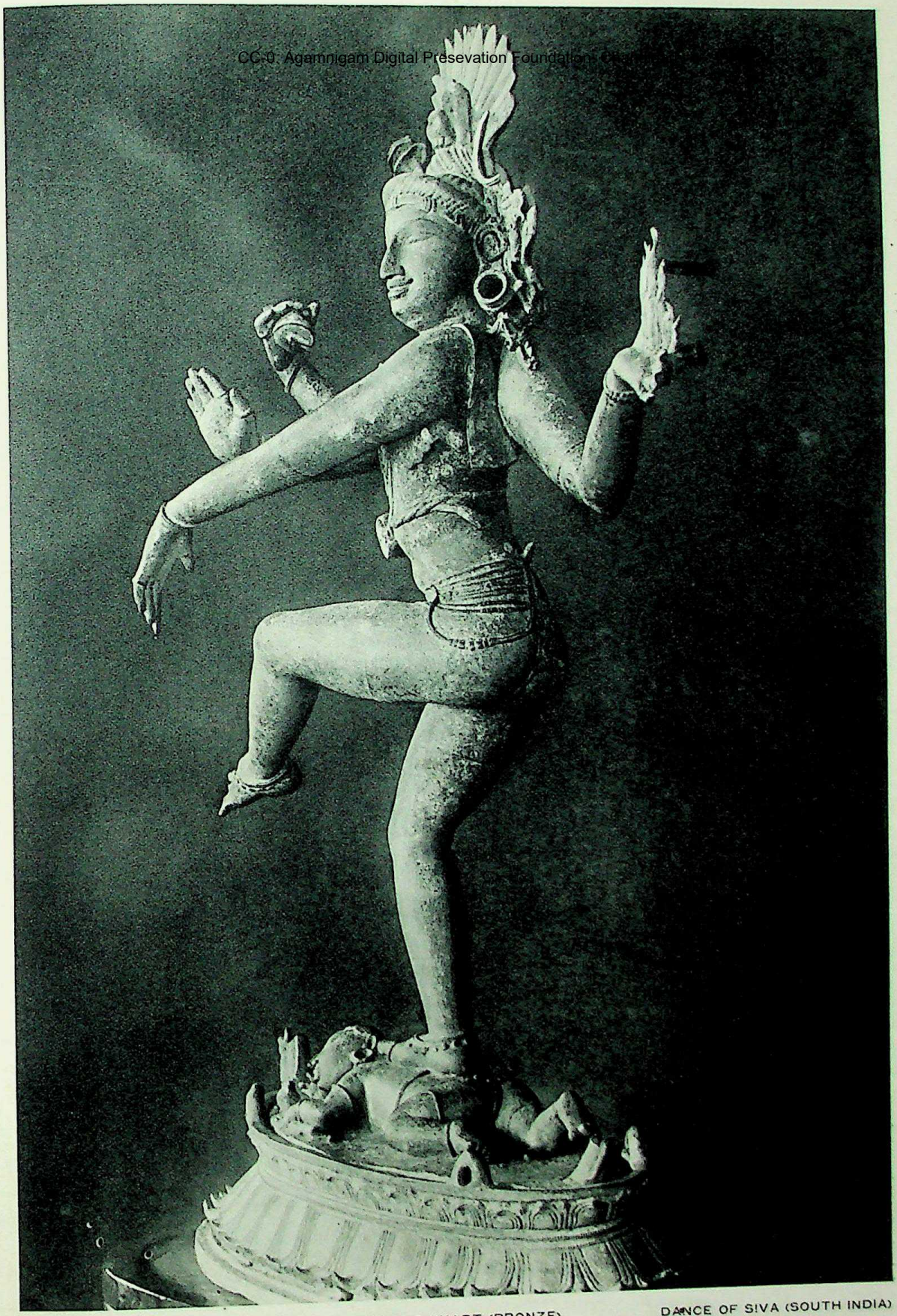
SOUTH INDIAN BRONZE. — RAMA

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

115. ADJANTÂ. — FRESQUE. DANSEUSE ET MUSICIENS

AJANTA. — FRESCO OF A DANCER AND MUSICIANS

CC-0. Agamnigam Digital Presevation Foundation, C



116. INDE DU SUD. — CIVA DANSANT, VU DE TROIS-QUART (BRONZE)

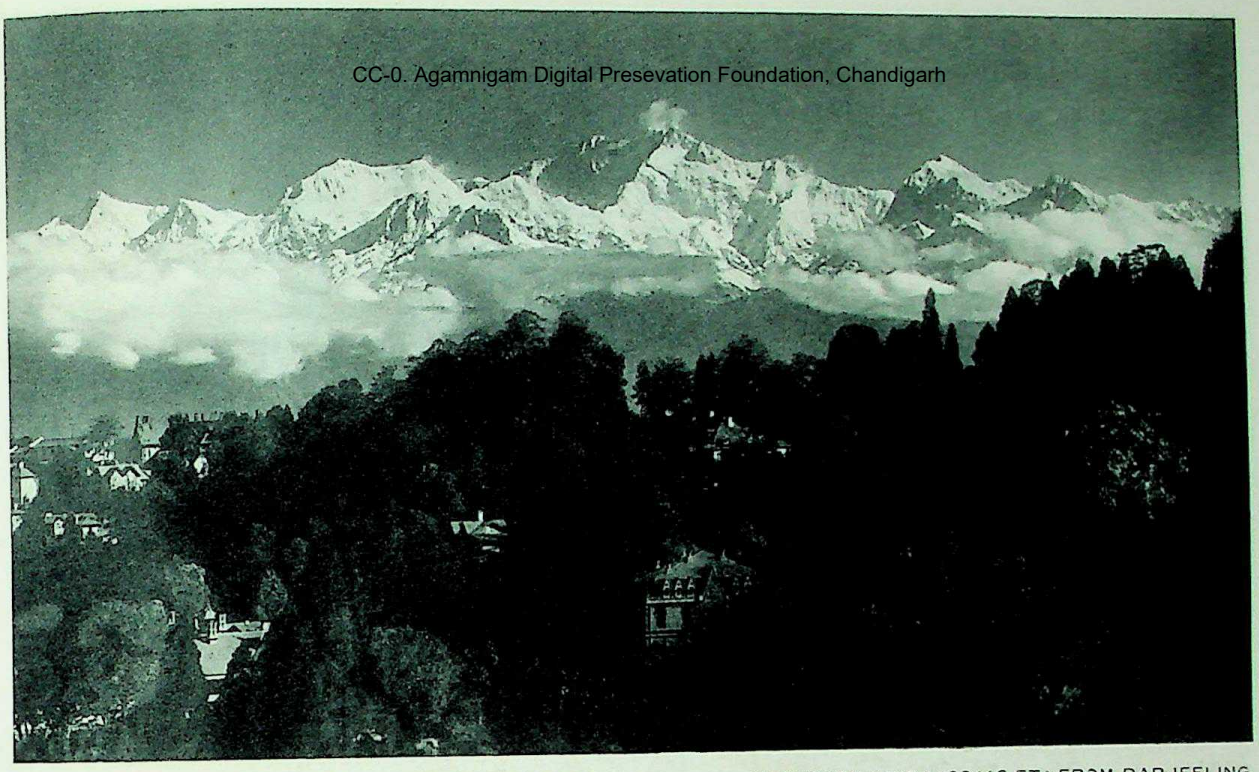
DANCE OF SIVA (SOUTH INDIA)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

117. FORET DU SIKKIM

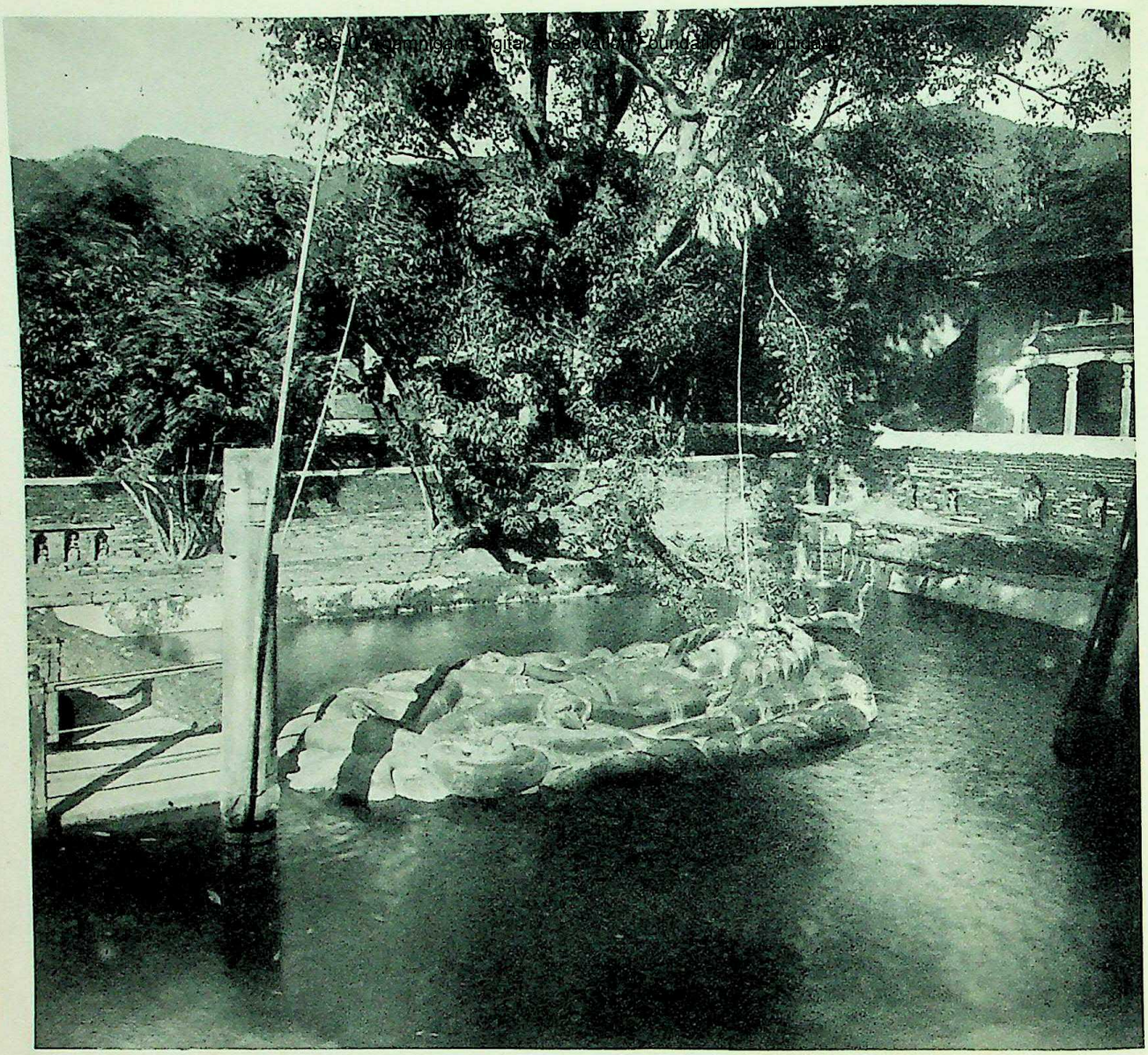
FOREST IN SIKKIM

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



118. LE KĀNCHENJOUNGA (8.603 M.) VU DE DARJEELING KANGCHENJUNGA (28.146 FT.) FROM DARJEELING

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh



119. NEPÂL. — NIL KANTHA. — VICHNOU COUCHÉ SUR LE SERPENT, AU MILIEU D'UN ÉTANG
NEPAL. — NILKANTHA. VISHNU RECLINING ON THE SNAKE

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

,120. NEPÂL. — TEMPLES DE PASOUPATI

NEPAL. TEMPLES AT PASHPATI

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

121. NEPAL. — TEMPLE DE CHANGOU NÂRÂYAN
NEPAL. — TEMPLE AT CHANGU NARAYAN

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

122. NEPÂL. — FIGURES COLOSSALES DE BOUDDHA, VERS SVAYAMBHOUNATH
NEPAL. — COLOSSAL BUDDHAS NEAR SWAYAMBHUNATH

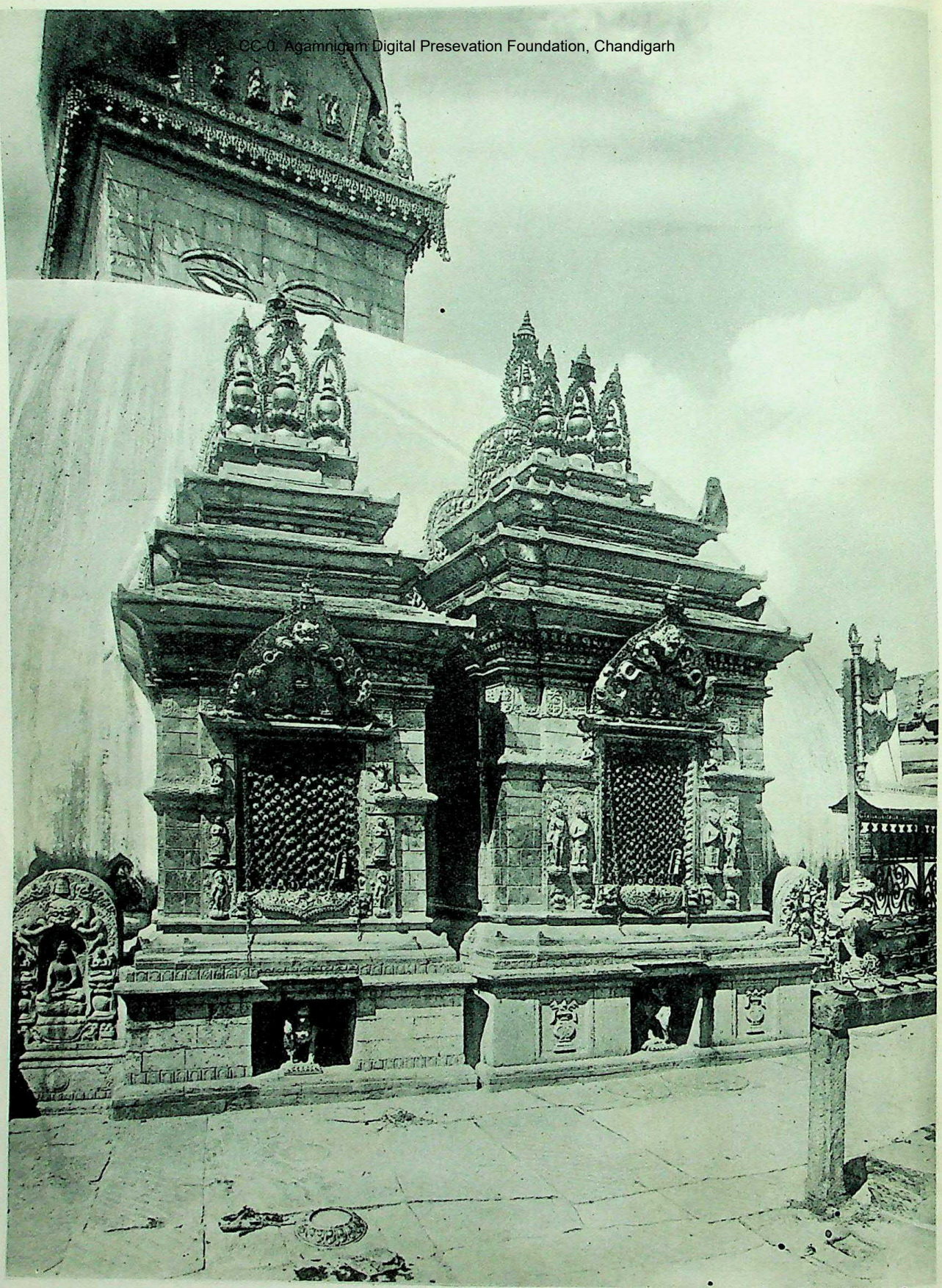
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

121. NEPAL. — TEMPLE DE CHANGOU NÂRÂYAN
NEPAL. — TEMPLE AT CHANGU NARAYAN

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

122. NEPÂL. — FIGURES COLOSSALES DE BOUDDHA, VERS SVAYAMBHOUNATH
NEPAL. — COLOSSAL BUDDHAS NEAR SWAYAMBHUNATH

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



123. NEPÂL. — SVAYAMBHOUNATH

NEPAL. — SWAYAMBHUNATH

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

NEPAL. — SWAYAMBHUNATH

124. NEPÂL. — SVAYAMBHOUNATH

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

125 NEPÂL. — TEMPLE DE KRICHNA. PATAN

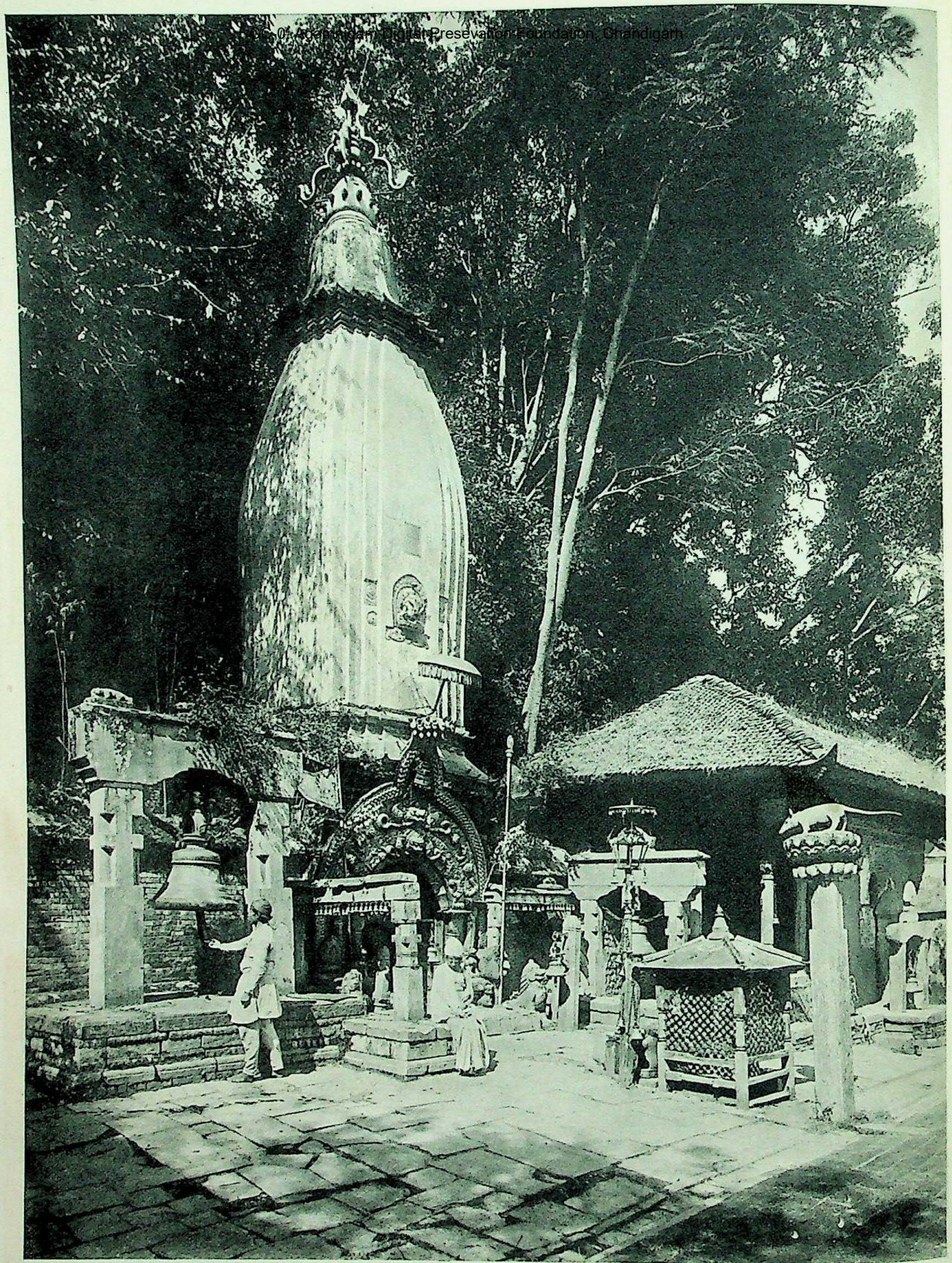
NEPAL. — KRISHNA TEMPLE, PÂTAN

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

126. NEPÂL. — TEMPLE DE MÎNANÂTH, PATAN

NEPAL. — TEMPLE OF MIN-NATH, PATAN

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh



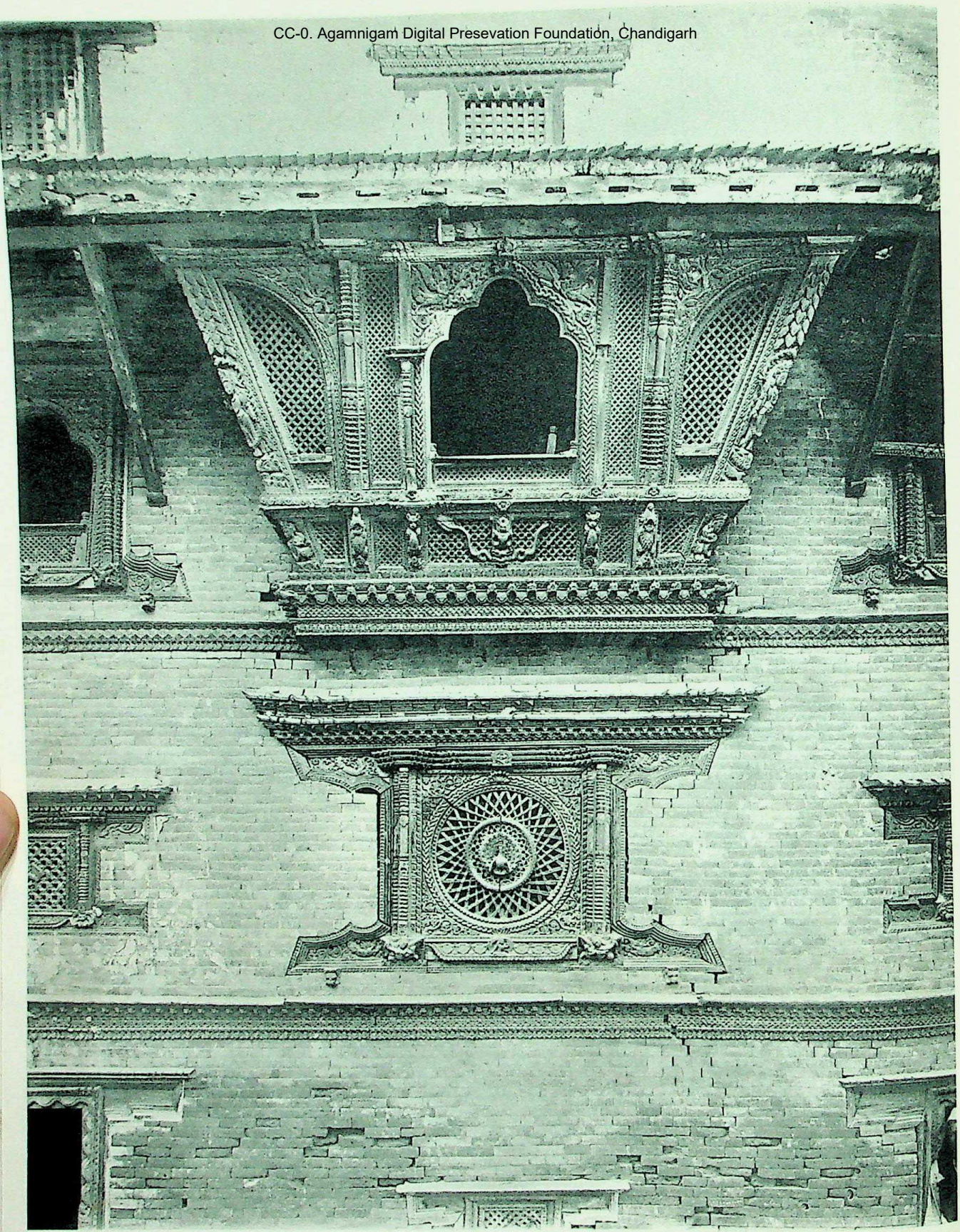
127. NEPÂL. — TEMPLE DE SOÛRYA VINÂYAKA, BHATGAON TEMPLE OF SURJI-BINAYAKA GANESHA, BHATGAON

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

128. NEPÂL. — TEMPLE A BHATGAON

NEPAL. — TEMPLE AT BHATGAON

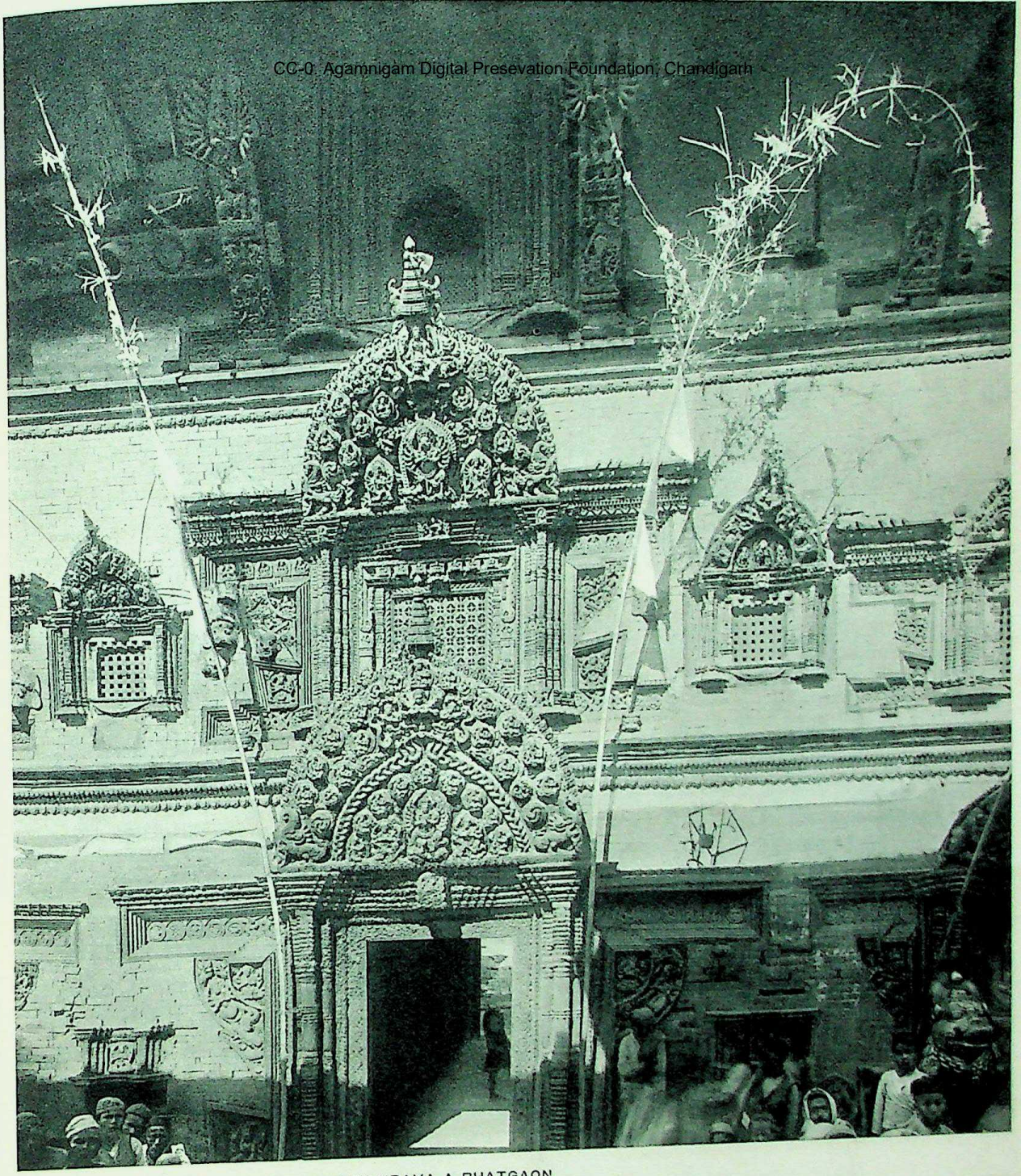
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



129. NEPÂL. — FENÊTRES SCULPTÉES A BHATGAON

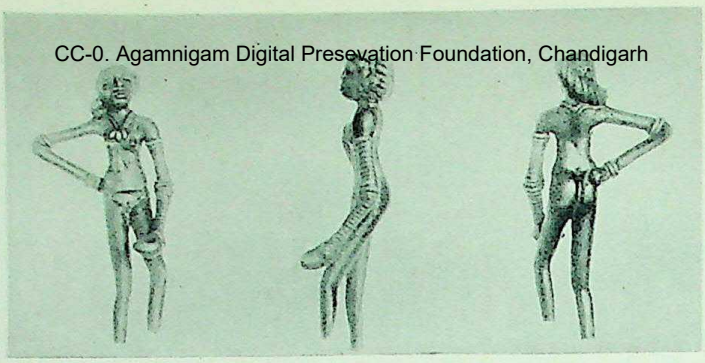
NEPAL. — WINDOW OF CARVED WOOD AT BHATGAON

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

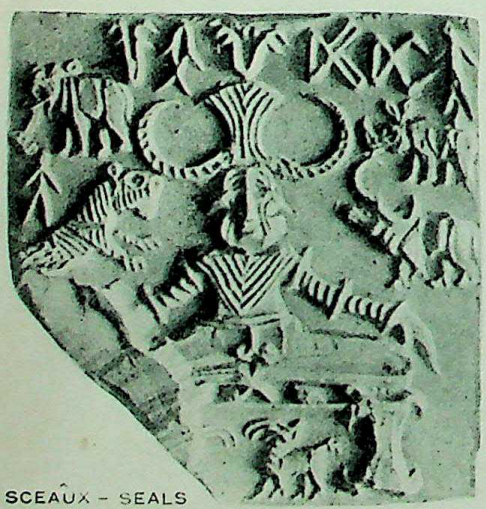


130. NEPÂL — PORTE DU TEMPLE DE BHAIRAVA A BHATGAON
NEPAL. — ENTRANCE TO THE TEMPLE OF BARAHI, BHATGAON

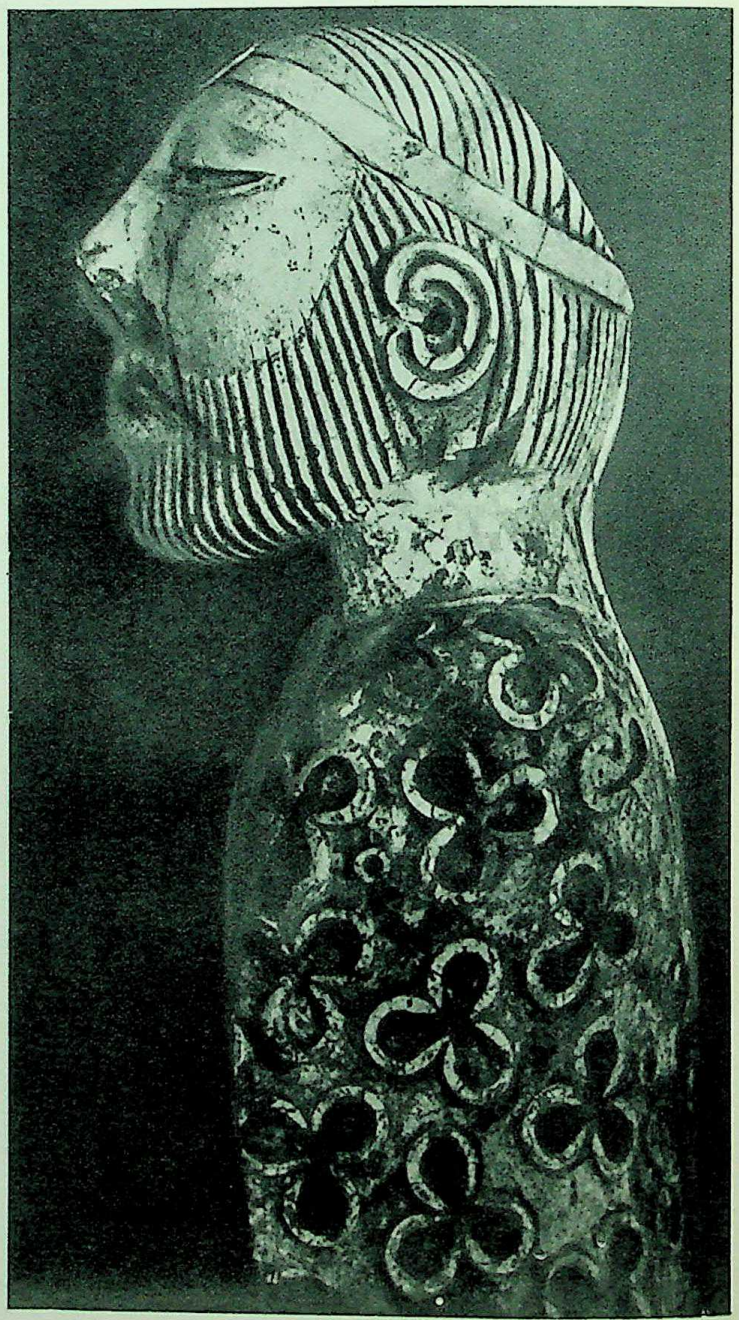
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



STATUETTE DE DANSEUSE (BRONZE)
STATUETTE OF A DANCING GIRL



SCEAUX - SEALS



131 A 135 MOHENDJO-DARO. 2500 AV. J.-C. — MOHENJO-DARO, 2500 B.C.

BUSTE. — BUST

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NOTES

This pictorial tour of Indian temples does not follow any strictly chronological or geographical plan. The reader wanders from south to north, from east to west of this vast continent like a pilgrim, getting glimpses of the changing, perpetually astonishing sights of this crowded and exceedingly complex country.

1. SIKKIM.—SINIOLCHU PEAK. 22,620 ft. (Eastern Himalayas.) In the Kangchenjunga massif. A telephoto view.

2-3. PREHISTORIC BURIAL RING AND DOLMEN. The Palni Hills (Madura District, South India) contain a large number of prehistoric remains, but the purpose of the many dolmens and circles of stones is not known.

4, 9. DHAULI.—ROCK-CARVED ELEPHANT. (Orissa.) On this rock, a carved portion of which represents the forequarters of an elephant, is cut a long inscription dating from the reign of the emperor Asoka (third century B.C.). This all-powerful Mauryan monarch was converted to Buddhism and is famed for his wide tolerance and high moral stature. The numerous edifying inscriptions found scattered throughout Asoka's vast empire are the earliest examples of Indian epigraphy. The pillar at Lauriya Nandangarh (9) carries a similar inscription. Its monolithic shaft is of highly polished, hard sandstone, with a capital in the form of a bell-shaped, hanging lotus, topped by a seated lion, which appears to show signs of Graeco-Persian influence. (Height, 40 ft.)

5-8. BARHUT.—MEDALLIONS FROM THE STUPA. (Vindhya Pradesh.) The sculptures on the stone railing surrounding the Barhut stupa (second century B.C.—cf. Sanchi stupa, 10) represent, with artless exactitude, episodes in the life of the Buddha and the former lives (*Jatakas*) in which the future Buddha, incarnated in various forms, was the hero of edifying adventures. With no thought for perspective, the sculptors have often pictured a series of episodes within the frame of a single medallion, which explains why the same figure sometimes recurs. The angle of the photos corresponds to that of the medallions on the pillars surrounding the stupa.

5. MAYA'S DREAM. Queen Maya, the future mother of Buddha, is seen reclining. Three female servants sit beside her. In her sleep she dreams that a white elephant descends from the sky and enters her right thigh. The next day Brahmins interpret the dream to mean that a son will be born to her who will have all the signs of a great king.

6. JATAKA OF THE STAG RURU. Once the Buddha was a compassionate stag. Here he is seen saving the life of a merchant drowning in the Ganges. Buddha carries the merchant on his back to the bank, where a hind is drinking. But the merchant is a treacherous man who lures the stag within bowshot of the King of Benares. Just as the king is about to loose his arrow (right) the stag speaks, and his holy words stay the hunter. The king is shown again in the centre of the medallion, listening with joined hands to the miraculous animal.

7. LEGEND OF THE GARDEN OF JETAVANA. The merchant Anathapindika had invited the Buddha to visit the town of Sravasti, and only the garden of Prince Jeta appeared worthy to receive the Blessed One. The Prince demanded from the buyer the number of golden pieces necessary to cover the land completely. To the right of the medallion, men are seen unloading a bullock-cart full of pieces of gold and arranging them on the ground. In the centre, the merchant is making a libation to consecrate the gift. The presence of the Buddha is indicated by the tree in the foreground (cf. 11, 32).

8. JATAKA OF THE GREAT MONKEY. Once the Buddha was the king of 80,000 monkeys, who were gathered together in a tree on the banks of the Ganges. One day the King of Benares surrounded the tree and threatened the monkey-people with his arrows. But their leader bade them be

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of good cheer. He crossed the river with a great leap and, clinging to a tree on the far bank, made himself into a bridge which saved the lives of his 80,000 monkeys. Here the river is represented by wavy lines in which fishes and a tortoise are swimming. The King of Benares, marvelling at the monkey-chief's devotedness, orders two of his servants to stretch out a striped rug into which the chief can let himself fall when he is exhausted. At the bottom, the King of Benares is listening to the edifying words of the king of the monkeys. Both are seen seated in the foreground.

9. LAURIYA NANDANGARH.—ASOKAN PILLAR. (Bihar.) Cf. 4.

10-14. The oldest known bas-reliefs ornamented with men and animals come from Buddhist monuments (Barhut, Buddh Gaya, Sanchi, etc.). Except for a few elements borrowed from outside, they are the expression of an art purely Indian in its sense of beauty and in its subjects. The dominant characteristics of Indian art are indeed already evident in these early, unaffectedly charming works: a narrative sense, spontaneous naturalism, a generous exuberance of Nature, which can be seen even in the representation of the female form, and teeming life in which men, animals and plants are happily mingled together—notice particularly the peacocks, the baby elephants, the buffaloes, etc.

10. SANCHI STUPA. (Bhopal.) A stupa is a hemispherical monument of bricks or stone, surrounded by a stone railing, broken at each of the cardinal points by a monumental gateway, profusely sculptured. It is a commemorative or funerary monument, often erected on top of relics. Pilgrims have to walk around the stupa. This famous stupa at Sanchi, dating from about the beginning of the Christian era, is one of the best-preserved of the oldest type, a type which was to evolve to suit other times and other Buddhist countries.

11. NORTH GATE OF SANCHI STUPA. Two vertical pillars support, on two imposing capitals (four elephants back to back), three superimposed architraves. Each of the faces of these various component parts is decorated all over with small bas-reliefs illustrating the Buddhist legend. Although he is present in most of the scenes, the Buddha is never shown in human form. In the early stages of Buddhist art in India, the artist only suggests the Buddha by means of various symbols, doubtless from fear of committing sacrilege (cf. 12).

12. DETAIL OF EAST GATE AT SANCHI. Here we are able to study some of the Buddhist symbols (cf. 11): the young elephant represents the Conception (cf. 5); the tree (lower architrave), the Enlightenment (cf. 32); the wheel (between the architraves), the First Preaching (cf. 82); the stupa (upper architrave), the death of Buddha and Nirvana (cf. 30). On the middle architrave is seen the Great Renunciation: the riderless horse moving towards the right symbolizes the Buddha riding away from his father's palace. His presence is indicated by the royal umbrella held by his faithful squire. The squire is seen again kneeling before his master (symbolized, on the right, by two feet) who has just embraced the religious life. On the lower architrave the emperor Asoka (cf. 4), followed by a crowd of warriors and servants, is seen stepping from his kneeling elephant to worship the sacred Bo-tree (cf. 32).

13. YAKSHINI ON EAST GATE AT SANCHI. The forest fairy swinging from the branches of a tree is a reminder of the time when vegetable life was worshipped. The arms twined in the branches, and the foot lovingly touching the trunk, make the Yakshini's body almost a part of the tree, and her full, voluptuous form is a symbol of fruitfulness.

14. PILLAR OF THE EAST GATE AT SANCHI. Behind the sculptured pillar is seen the stone balustrade surrounding the stupa (cf. 10), and in the background the narrow brick courses of the stupa itself. The carved bas-reliefs on the pillar represent, from the top downwards: the disciples of Buddha in the attitude of adoration; below, the Bo-tree, symbol of the Enlightenment at Buddh Gaya (cf. 32); below, the scene of the conversion of the Kasyapas: a flood is carrying away trees and animals (upper portion), while the Buddha divides the waters and keeps a patch of dry ground for himself (here represented by the narrow white rectangle). A boat carrying heretical ascetics—the Kasyapas—approaches, but they are confounded at the sight of this miracle. They reappear in the foreground in the attitude of adoration. The lower bas-relief shows King Bimbisara in a chariot with two horses (bottom), leaving his

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city (the houses on the right) to visit the Buddha.

15. MUTTRA. (Uttar Pradesh.) STONE BUDDHA. Height, 7 ft., pink sandstone, in Muttra Museum. It seems that anthropomorphic images of the Buddha began to appear in about the second century A.D. and that this bold innovation is to be attributed to the Indo-Grecian workshops of north-western India. This sculpture belongs to the Gupta, or classic Indian period (fourth-fifth century A.D.). While the monk's robe which clings to the body and outlines its shape is evidence of the importance which was attached to purity of line and mass at this period, the stylized drapery covering the shoulders is perhaps a survival of Graeco-Roman art. The slender, tapering lines, harmonious balance and profoundly calm expression compose a style of rare nobility. The slight protuberance at the top of the head is one of the characteristic marks of the Buddha. The elongated lobes of the ears have been caused by the weight of the earrings he wore in his princely youth. A wide halo, decorated by concentric floral bands, is common at this period (cf. 82).

16-19. Only stupas and rock-cut monuments remain as evidence of the earliest Indian architecture. Most buildings were made of perishable materials, as is confirmed by examination of the many monasteries hewn in cliff-faces, the decoration of which was at first a slavish imitation of construction in wood.

16. BHAJA. (Bombay State.)—BUDDHIST CAVE. (Second century B.C.) The basilican plan (a nave 59 ft. long by 25 ft. high with two low and narrow aisles) ends in an apse with ambulatory. The architectural and decorative elements are stone versions of carpenters' work. At the end of the nave stands the altar, in the form of a small stupa (cf. 10), round which the faithful could walk.

17-19. KARLI. (Bombay State.)—BUDDHIST CAVE. (First century A.D.) The facade is decorated with figures in high relief. The sculptors still imitate timber-work. On the right, elephants are used as caryatids. The interior of the temple is lighted by the rectangular doorway and the large open arch above it. This is one of the most famous of all rock-cut temples. It is the largest (88 ft. by 25 ft.) and most harmonious. The plan is the same as at Bhaja (cf. 16). A series of pillars divides the nave from the aisles. The octagonal shafts, with swelling bases and capitals, are topped by an abacus carved to represent animals with diminutive riders. The altar in the background is in the form of a stupa. The 50-ft. vault is decorated with false arch-bands.

MUTTRA, AMARAVATI. About the second and third centuries A.D. the workshops of Muttra in the north (Uttar Pradesh) and of Amaravati (Madras State) in the south-east, though carrying on the traditions of the first Indian art, freed themselves from convention and awkwardness (5-8, 14). There is a steady progress towards the grace, harmony and sensuousness that are seen in a wealth of nude female figures modelled in supple, sinuous lines. Plates 20 and 21 show the skill the artists had attained in balancing their compositions.

20. AMARAVATI.—NAGAS WORSHIPPING. A marble fragment from the stupa at Amaravati (Guntur District, Madras. About third century A.D.) The bas-relief shows one of the eight stupas (cf. 10) erected after the death of Buddha to conserve relics of the Master. Seven of these monuments were raised on Indian soil, and the eighth was entrusted to the Nagas (subterranean spirits related to the snakes). Here they are given human shape, and so a wide hood is displayed above their heads.

21. AMARAVATI.—MIRACLE OF THE MUST ELEPHANT. A mad elephant is let loose in the town when the Buddha is begging alms, and it destroys houses and tramples on the passers-by. The inhabitants flee in terror, and the disciples (on the right) following the Master vainly entreat him to return to the monastery. The benevolent power of the Buddha, however, overcomes the elephant, which kneels at his feet (on the right). Some princesses watch the scene from their balcony above.

22. AIHOLI. (Bombay State.)—AERIAL FIGURES. (About sixth century.) A most graceful flying movement, in which multiple curves are admirably balanced.

23. MUTTRA.—GODDESSES. Uprights of a balustrade (second century A.D.) decorated with feminine figures in various attitudes, standing on devils. Above each stands a couple, seen from the waist up, behind a balustrade. The exaggerated hips, narrow waists, full breasts and thighs are all charac-

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teristic of the Hindu conception of female beauty. All down the centuries, Hindu artists have delighted in these harmonious curves, which later become purer and more stylized (cf. 13, 80, 81).

24. MUTTRA.—SERPENT KING. (Second century A.D.) An example of the 'Muttra style' remarkable for the vigorous upward sweep of the body and the strong modelling. The Serpent King (the back of the statue consists of a series of snakelike spirals) has the power to cause rain. (Musée Guimet, Paris.)

25. AJANTA. (Hyderabad.) The gorge in the Deccan hills at Ajanta gives the visitor an impression of great size and serenity. The Buddhist monasteries (first to seventh centuries) have been cut in the face of a steep cliff which overlooks a wooded valley falling down to a stream. About thirty caves, designed as temples or living-cells, many of them richly decorated, are interconnected by steps or paths.

26. AJANTA.—FACADE OF CAVE XIX. Entirely cut in the living rock, this is one of the best-preserved caves. Most of the reliefs which decorate it represent the Buddha or Buddhist personages.

27-9. AJANTA FRESCOES. A BUFFALO FIGHT (copy by Katchadourian, Musée Guimet). PALACE SCENES. BODHISATTVA (about sixth century). Paintings made by a method akin to fresco decorated many rock-cut monasteries of ancient India as early, apparently, as the second century A.D. The frescoes at Ajanta are some of the finest, in which traditional religious themes stand alongside scenes of Indian life (processions, palace scenes, dancing, pictures of animals, etc.). Though spontaneity may be gradually disappearing from Indian art, scenes like the Buffalo Fight show that naturalism is still vigorous; though stylization is becoming more marked. The art of Ajanta is an idealist art: grace, harmony and bland sensuousness are happily combined with vigorous drawing, and huge compositions are balanced in a marvellously effective and decorative way (cf. 80, 115).

30. AJANTA.—BUDDHA ENTERING NIRVANA. This picture is taken from the central nave of Cave XXVI, and in the foreground is seen the line of pillars separating the nave from the aisle. Sculptured on the wall in the background is a scene from the Parinirvana (the death of Buddha.) Between two trees, miraculously in flower, the Buddha reclines on his right side, foot on foot. His disciples surround him, weeping, while the Gandharvas (spirits of music) fill the air with their melodies (upper portion). The Buddha meditates and gradually passes into Nirvana.

31. AJANTA.—CAVE XXVI. In its plan and general arrangement this cave reminds one of Bhaja and Karli (cf. 18), from which it is a development, but the greater importance given to sculpture (highly decorated frieze, capitals and pillars) indicates a later period (about seventh century). The stupa-shaped altar is adorned with many reliefs, with the Buddha seated on a throne in European fashion in front.

32. BUDDH GAYA. (Bihar.) The temple of Buddh Gaya (height, 200 ft.) is built on the site of a shrine erected by the emperor Asoka (cf. 4). It commemorates the moment when the Bodhisattva (future Buddha), meditating under the tree of Intelligence (Bodhi), attained Enlightenment and acquired the quality of Buddha. The tree of which the foliage is visible is one of the many successors of the sacred Bo-tree. It is one of the principal places of pilgrimage for Buddhists. In the earliest Indian Buddhist art the tree alone was enough to evoke the scene of the Enlightenment (cf. 12, 14).

33. CEYLON.—ANURADHAPURA. Anuradhapura was the capital of Ceylon from the fifth century B.C. until it was abandoned in the eighth century A.D. for Polonnaruwa. The great city was quickly overrun by the jungle, and today there only remain traces of religious monuments. The Thuparama dagoba is a small stupa (cf. 10) built in the third century B.C. over a relic of Buddha and later restored. Like most Sinhalese monuments, it is surrounded by small granite columns.

34-5. CEYLON.—POLONNARUWA. The 'House of Relics' is a small circular temple in brick, set on a base of three stone terraces, on the lowest of which stands a ring of columns. A seated Buddha is seen in the centre. The groups of columns (35) are doubtless the remains of ancient temples, but their function is still somewhat obscure.

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36. CEYLON.—SACRED TANK AT ANURADHAPURA. Now buried in the jungle.

37. CEYLON.—RUINED TEMPLE AT POLONNARUWA. The plan is a long, narrow rectangle. In the front, the high walls are decorated with fluting. Small reliefs adorn the ascenders of the steps. On either side are figures of the guardian kings of the temple, in high relief. At the far end of the nave is a colossal image of the Buddha (height, 50 ft.).

38. CEYLON.—MIHINTALE. A stupa commemorating the meeting of the brother of the emperor Asoka (cf. 4) with the king of Ceylon. After this meeting the king and all his court embraced Buddhism.

39. KASHMIR.—VALLEY IN THE KARAKORAM. The valley here, between Passu and Misgar, is about 10,000 ft. above sea-level.

40-1. KASHMIR.—BUNIAR AND MARTAND. Like most temples in Kashmir, those of Buniar and Martand (eighth century) are built inside a rectangular cloister. The base which elevates them, the pediments and the trilobate arches are characteristic. The site of the Martand temple, with its panorama of the snowy heights of the Karakoram, is incomparably beautiful.

42-4. GRAECO-BUDDHIST BAS-RELIEFS. If it is true that after Alexander's conquest north-western India was strongly influenced by Greek ideas, it is no less true that the artistic traditions of the eastern Mediterranean were kept alive there by frequent trade connexions with the Graeco-Roman world. Sculptors with Western training adapted their style and ideas of modelling to Buddhist iconography, and thus gradually a Graeco-Buddhist art—the Gandhara school—developed. Its works have obvious classical characteristics.

42. Six male figures, wearing loin-cloths shaped like vine leaves, with exaggerated stomach-muscles. They are sea-divinities, and each holds a paddle in his left hand, except the personage on the extreme left, who is leaning on his paddle in the attitude of Hercules resting on his club. (Height, 6½ inches.) (Brit. Mus.)

43. A frieze of little Loves holding up a garland. Between each of these pairs of standing figures is a child, whose wings form a scroll pattern.

44. This bas-relief represents one of the Buddha's former lives (cf. 5-8). He was then King of the Sibis, and is seen seated on the left. A dove (bottom, left) pursued by a hawk (above) seeks the king's protection. The king saves its life, but in order not to deprive the hawk of food he offers to redeem the dove with an equal portion of his own flesh. A servant is seen cutting flesh from his leg. But in the scales (centre) the dove is still the heavier, so the king offers his whole body. Then the two birds reassume their divine form (the aureoled figures on the right) and heal the king of his wounds. (Brit. Mus.)

45-6. KASHMIR.—TEMPLE AT MARTAND. Graeco-Roman elements are often found in the decoration of Kashmir temples. It seems that these 'Mediterranean' survivals, travelling from west to east, took root in Kashmir after Gandhara (cf. 42-4). Fluted columns, pseudo-Corinthian capitals and moulded entablatures, and the decoration of arches with panels and medallions, are both strikingly reminiscent of classical orders of architecture.

47. MOUNT ABU. (Rajasthan.)—INTERIOR OF A JAIN TEMPLE. The little village of Dilwara (altitude, 4,500 ft.), standing amidst majestic scenery, contains four Jain temples (cf. Preface). The great hall and cupola of the Jain temple of Tejpal (1232) are famous for their flamboyant decoration. All the architectural elements of this white marble temple are adorned with a wealth of delicate sculptures. On the cupola, a series of statues in the round represent the twenty-four Jinas.

48. AHMEDABAD. (Bombay State.)—HATHI SINGH TEMPLE. This Jain temple is modern (1848), and in the Jain style. The exuberant sculptured decoration recalls the Mount Abu temples.

49. AHMEDABAD.—JAMI MASJID. Built *c.* 1423 by Ahmad Shah.

50. AJMER.—MOSQUE. The portico of the Mosque of Altamish (early thirteenth century) is made up of seven arches, the central arch being 56 ft. high and 22 ft. wide. Each arch is framed by three lines of Kufic and Arabic characters and by delicately sculptured scroll patterns. A surbased dome

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of Hindu construction is seen through the central arch.

51. UDAIPUR. (Rajputana.) —BY THE LAKE. Women are filling their brass water-pots. In the background white marble palaces, half hidden by the trees, are reflected in the lake.

52. THE ROAD TO AGRA. (Uttar Pradesh.) On the main roads of India there are always plenty of bullock-carts packed with whole families of people.

53. DELHI.—QUTB MOSQUE AND THE IRON PILLAR. The Qutb Mosque (1195) derives its name from the famous saint of Baghdad. The porch seen here is composed of eleven arches, decorated with delicate foliage patterns and Arabic characters. The pillar (height, 23 ft.) in the foreground is of solid iron. Its sculptured top is missing. The pillar is reputed to have been erected in Magadha in the fifth century, and later brought to Delhi.

54. DELHI.—QUTB MINAR. This is a minaret constructed independently of the mosque. It is 238 ft. high, and dates from 1232.

55-6. AGRA.—TAJ MAHAL. This famous tomb, built (1632-43) by Shah Jahan in memory of his young wife, rises with its slender minarets in the midst of magnificent gardens, where pools and basins reflect the dazzling white of its marble walls. It is the result of collaboration between Indian, Turkish and European artists, who used only the rarest stones in their restrained decoration—porphyry, agate, lapis lazuli and cornelian. The height of the dome is about 230 ft.

57. FATEHPUR SIKRI.—JAMI MASJID. A few miles from Agra lies Fatehpur Sikri, the city of palaces and temples built of red sandstone by Akbar in the fifteen years from 1569 to 1584. He only lived there for a few years, soon returning to Agra, and today the great city lies deserted just as the great Mogul left it. The gateway of the Great Mosque, seen here on the left (height, 134 ft.), is decorated with pink sandstone and white marble.

58. DELHI.—HUMAYUN'S TOMB. Humayun succeeded Babar, the founder of the Mogul empire. This monument was erected by Akbar about 1560, and in style it recalls Persian mosques. It differs from them however in the use of white marble in the facade, contrasting with the background of red brick, and in the cupola, where coloured tiles are usual in Persia.

59. AURANGABAD. (Hyderabad.)—RABIA DAULANI'S MAUSOLEUM. This monument in the Deccan is modelled upon the Taj Mahal at Agra. It was built by Aurangzeb, the last of the Great Moguls, over his wife's tomb.

60. ON THE WAY TO BENARES (cf. 52).

61. BENARES. (Uttar Pradesh.) FLOWER MARKET. Flowers play an important part in Indian life. Woven into a garland they are offered to a hero or to any ordinary visitor to whom honour is to be shown. To offer a garland to a god, for the decoration of his image, is an act of worship, or *puja*.

62. BENARES. Benares, the religious capital of India, has been a holy city from time immemorial. It is the most important of the seven cities sacred to Brahmanism (cf. 109). Of the 1,500 Hindu temples and innumerable small shrines in the city, only a few are dedicated to Vishnu, the rest being consecrated to Siva. The majority were not built before the eighteenth century. The town is on ground about a hundred feet above the level of the river, and monumental stairways (ghats) lead to the river bank on which rise lines of palaces and temples. In the background can be seen the confused crowd of pilgrims, while sacred cows walk freely over the steps in the right foreground.

63. BENARES.—PILGRIMS BATHING IN THE GANGES. A view of the ghats from the river. Several times a day close-packed crowds of pilgrims descend the wide stairways which lead to the holy river. Men and women, no matter what their caste, immerse themselves together in the Ganges and are cleansed of all their sins (cf. 96). In the foreground (right centre) can be seen the brass pots which the faithful fill with holy water to treasure in their far-off homes. The big palm-leaf umbrellas shelter Brahmins or sadhus in meditation.

64. BENARES.—PILGRIMS ON THE GHATS. Fully-dressed women are bathing in the Ganges. When they have finished their ablutions, they put on new saris, spreading

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their wet ones to dry on the stairways and balustrades.

65. BENARES.—THE GANGES. Sunrise by the Ganges. On the left a sadhu is meditating under his umbrella, and saris are spread out on the steps to dry.

66. BENARES.—PILGRIMS ON THE GHATS. A close-up of pilgrims crowded on the river bank.

67. KAJURAHO.—PANORAMA OF TEMPLES. The impressive congregation of about thirty temples dedicated to Siva, Vishnu or Mahavira (*jina*, 'the victorious') is the only evidence that the now deserted site of Kajuraho (in Bundelkhand, Vindhya Pradesh) was an important capital in the tenth and eleventh centuries.

68. KAJURAHO.—TEMPLE OF KANDARYA MAHADEO. The impression of height (130 ft.) is emphasized by the pyramidal form, the high base and the wide platform (cf. 75).

69. KAJURAHO.—BAS-RELIEFS. The whole surface has been cut by the sculptors' chisels and trepans. A rich variety of mouldings, nearly all with foliage motifs, and sculptures in high relief decorate the prominent courses in the base. On either side of the central niche a feminine divinity stands holding the branches of a tree (cf. 13, 77).

70. KAJURAHO.—BASE OF A TEMPLE. This close-up shows the considerable importance given to the base, which is adorned with many horizontal and vertical mouldings which catch the light.

71-3. CALCUTTA.—IN THE KALI TEMPLE. The goddess Kali is Siva's spouse and his destructive force. The most famous temple dedicated to her is at Kalighat, near Calcutta. (73) Two little goats (right) are about to be sacrificed in front of the temple, and the faithful are bowed in prayer. The sacrificer is standing, invoking the goddess with joined hands. (71) In the same courtyard a woman is sitting on the ground in deep meditation, with a brass pot containing holy water in front of her (cf. 63). In the background stands a man with a drum, which he beats to drown the cries of the sacrifices. Beside them (72), men squat round the fire-altar, holding sacred texts in their hands as they meditate in front of the holy flame.

74. BHUBANESWAR.—A SACRED TANK. Bhubaneswar (Orissa) contains no less than 500 temples, altars or Brahmanical shrines of all sizes. In the foreground the faithful are making their ablutions and drinking from the tank, whose waters have an exceptional purifying value, as it is reputed to be fed by all the holy rivers and lakes of India.

75. BHUBANESWAR.—LINGARAJ TEMPLE. This is the most perfect example of North Indian Hindu architecture. It is a sort of curvilinear pyramid, and the sharply edged vertical ribs exaggerate its height (nearly 200 ft.). It is surmounted by a flattened knob, and surrounded at the base by many small shrines. Lingaraja is one of the names of Siva, who is often represented by a lingam, the symbol of fertility.

76. BHUBANESWAR.—This close-up of the Lingaraj temple shows the decorative elements typical of North Indian temple architecture: many narrow horizontal courses, with miniature buildings of the same type superimposed. In the foreground are small shrines.

77. KANARAK (Orissa).—THE BLACK PAGODA (SUN TEMPLE) (cf. 79). There are delicate sculptures on the base of the temple: legends, aquatic divinities (nagas), and embracing couples are represented. In northern India, from about the ninth century onwards, the ancient characteristics of monumental sculpture tended to become strongly stylized: its grace tended to become mannered and its supple lines distorted poses; its charming sensuousness became provocative, and erotic scenes were frequently introduced into temple decorations (cf. 69).

78. PURI. (Orissa.)—ANNUAL PROCESSION OF JAGANNATH'S CAR. More than a hundred thousand Hindus flock to Puri, from all quarters of India, at the time of the great pilgrimages. It is a town of narrow streets, widely slashed by the avenue down which the huge procession passes. In the distance can be seen the Jagannath temple, to which 10,000 people (priests, keepers, servants and guides) are attached. The gifts brought by pilgrims reach a prodigious total each year. Here can be seen part of the crowd, some of whom are dragging the monumental car (height, 45 ft.) on its sixteen wheels. The car supports the image of Krishna, the shepherd god (avatar of Vishnu, cf. 100).

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79. KANARAK.—BAS-RELIEF OF A WHEEL ON THE SUN'S CHARIOT. This is one of the many wheels carved on the wide base of the temple consecrated to the Sun (1240). The temple itself represents the Sun's chariot.

80-1. AJANTA.—FRESCO OF A YOUNG LADY SITTING (about sixth century). BHUBANESWAR.—BUST OF A YOUNG LADY (about tenth century) (Calcutta Museum). These two works are separated not only by the breadth of the Indian continent but also by about four centuries. There is often a striking persistence of aesthetic traditions in India through space and time. A body supply curved, a generous roundness, a tenderly bent head, elongated eyes and a languid, sensuous grace are constant constituents of the Indian ideal of feminine beauty.

82. SARNATH (near Benares).—BUDDHA TEACHING (Sarnath Museum). The balance of the masses and the radiance which pours from the meditative features mark the highest achievement of Gupta sculpture (about fifth century) (cf. 15). Buddha's hands symbolize by this gesture (*mudra*) the teaching of his doctrine.

83-91. At Ellora (Hyderabad) is the largest group of rock-cut temples in India (fourth to tenth century). The caves extend for more than a mile in the face of a steep cliff which overlooks a vast plain. Three successive groups of caves can be distinguished, Buddhist, Brahmanical and Jain.

83. ELLORA.—BUDDHIST CAVE. Cave XI has three storeys, and is remarkable for the strong, sober style of its pillars. On each storey, the space between the pillars and the wall visible behind constitutes a veranda, while behind the wall is a large hall used as a shrine.

ELLORA.—THE KAILASA TEMPLE. The Kailasa temple (No. XVI, eighth century) is the most astounding of all the rock-cut temples at Ellora. It is called the Paradise of Siva (cf. 87), and is dedicated to Siva. A block of the cliff has been hollowed out and sculptured, and in the centre of the cleared space rises the main shrine carved in the living rock. Small caves are cut in the surrounding walls.

84. ELLORA.—CENTRAL SHRINE IN THE KAILASA TEMPLE. This picture is taken from under the cornice of one of the small caves which surround the temple, and shows the two-storeyed central shrine from the south-west. A wealth of sculptures illustrating legends decorate all its faces. On the right, the frieze on the base is composed of lions, elephants (cf. 86) and fantastic animals in high relief.

85. ELLORA.—SAIVA TEMPLE. Another picture of the Kailasa temple, showing the top of the cliff behind. Behind the monolithic pillar is the mass of the inner shrine, entered by a monumental porch (left).

86. ELLORA.—ELEPHANT FRIEZE IN THE KAILASA TEMPLE. A series of elephants which appear to be supporting the temple decorates the base of the shrine (cf. 84).

87. ELLORA.—SIVA, PARVATI, AND RAVANA. The Paradise of Siva is a silver mountain, Kailasa (a Himalayan peak, cf. 1) from which, with his spouse Parvati, Siva rules the world. One day the demon Ravana desired to carry off the mountain for himself. He is seen in the lower part of this picture, with ten heads, shaking the mountain with his ten arms. Above him are seated Siva and Parvati, surrounded by divinities and spirits, and Siva is keeping the mountain firm by the pressure of his foot. This is one of the bas-reliefs on the central shrine of the Kailasa temple.

88. ELLORA.—VISHNU, AS THE MAN-LION. In this arresting scene of punishment the majestic power of the god meets the challenge of sacrilegious impiety. (Das Avatara cave, No. XV, about seventh century.)

89. ELLORA.—DANCE OF SIVA. Siva the many-armed is dancing the Tandava (cf. 116). On his right, seated musicians accompany him on the flute and drum; on his left, his spouse Parvati. (Cave XIV.)

90-1. ELLORA. Among the bas-reliefs on the central shrine of the Kailasa temple are these two flying figures, similarly poised. Plate 90 shows in detail the panel appearing on the right of the first storey in Plate 84.

92. ELEPHANTA.—SAIVA TEMPLE. Elephanta Island, in Bombay harbour, contains an important Saiva rock-cut shrine.

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The 15 - 17 ft. pillars have unusual fluting and are topped by capitals of flattened bulbous shape.

93. ELEPHANTA.—T R I M U R T I (THREE-HEADED BUST OF SIVA). This bust (the third head is hidden by the pillar in the foreground) represents three different aspects of Siva (cf. 116): the Creator and the Destroyer, while the third head is supposed to represent his spouse, Parvati. The huge image is set in a niche (23 ft. by 19 ft.) in the back wall of the shrine, and in its majestic power is one of the most impressive creations of Indian genius. To right and left stand Dvarapalas (doorkeepers), accompanied by a grotesque dwarf.

94-100. MAHABALIPURAM. Mahabalipuram, or Seven Pagodas, is situated on the coast south of Madras. Its temples and basreliefs are cut from living rocks.

94-5. MAHABALIPURAM. — TEMPLE BY THE SEA. The towers of this temple (eighth century) are crowned by small pavilions with curvilinear roofs, a characteristic which persists in various stages of development in all South Indian temples. Rows of animal sculptures decorate the courses. The waves of the sea break against the base of the temple.

96-8. 'THE DESCENT OF THE GANGES.' (Ensemble, 96; detail, 97 and 98.) This giant image, dating from the sixth or seventh century, is cut in a granite rock 90 ft. long and 43 ft. high. It pictures the following legend: Once upon a time the Ganges flowed in the Heavenly Paradise, but in order that the holy river might purify the earth a pious king undertook a severe penance. For a thousand years he stood with his hands lifted high (see 97, left of the central rift). At last the goddess Ganga, moved by his great piety, consented to come down to the plains of India. The God Siva, to spare the earth from the terrible shock, climbed the snowy crest of the Himalayas. The waters fell upon his hair and were stayed, and after many years they escaped and watered the land.

The sculptors of Mahabalipuram have pictured the moment when the Ganges reaches the earth. Eager to witness the miraculous descent of the river, an immense crowd of divinities, guardian spirits, men and animals flock together in a common joy. Walking, running or flying, they converge rhythmically towards the centre of the composition, where the Ganges is represented as a river god.

99. MAHABALIPURAM.—V I S H N U RECLINING ON THE SNAKE ANANTA (SHESH). This bas-relief is hewn in the wall of a rock-cut temple. In the Brahmanical trinity, Vishnu is the preserver of the world (cf. 116). In the interval between two creations, he reclines for thousands of centuries on the many-headed snake Eternity (Ananta or Shesh). At each cycle of creation, a lotus springs from his navel, from which is born Brahma who creates the universe. To each of these cycles corresponds a new incarnation (avatar) of Vishnu to save the world (cf. 78, 88, 111, 114).

100. MAHABALIPURAM. — MONOLITHIC MONUMENTS. These small temples (*rathas*, chariots) and the central elephant are cut in the living granite.

101-13. The temples of South India are often veritable towns. Sometimes they straggle over an area of 15 acres, with their many walls—whether concentric or not—bearing witness to successive extensions. One is lost in a maze of galleries, gateways, sacred tanks, dwelling-houses for the temple servants, stables for the sacred animals, and bazaars. The most characteristic parts of the temple are: the *shrine* itself; the *gopuram* (a high pylon-shaped door, cf. 104, 109, 110, 113); and the *mandapam*, a construction varying, according to whether it was used to house images of the gods (cf. 105, 106, 109, 110) or as an ambulatory for Brahmins (cf. 101, 107). The mandapam has no walls, and its roof is supported on monolithic columns.

101. VIJAYANAGAR. (Bellary District.) —ENTRANCE TO THE TEMPLE OF WITTHOBA. Deserted today, Vijayanagar was a flourishing town in the sixteenth century. The Vaishnava temple of Witthoba dates from this time, and here we see part of its mandapam, the hall of 'a thousand' richly carved monolithic columns.

102. BELUR. (Mysore.)—TEMPLE OF CHENNA KESAVA. A group sculptured in the round, in the Vaishnava temple of Kesava (early twelfth century). According to the legend, the goddess Durga or Kali (cf. 71) borrowed Vishnu's weapons in order to fight against Mahesha, the buffalo-headed giant. Here the goddess's sword is about to transfix the giant, who is given a fantastic animal

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body. In the background is the facade of the temple, adorned with a wealth of bas-reliefs.

103. TANJORE.—THE SHRINE OF THE GREAT TEMPLE. This shrine (height, 200 ft.), built *c.* 1000, is the climax of Dravidian art. Contrary to the practice of later times, it dominates all the other temple buildings. Of pyramidal shape, its sober decoration is in marked contrast to the 'flamboyant' style of later periods. In the foreground is one of the surrounding walls of the temple, with a small pavilion at the angle. Another surrounding wall is visible on the extreme right.

104. OLD GOPURAM ON THE ROAD FROM TIRUPATI TO TIRUMALAI. This gopuram is built on the roadway, which is often stepped, running from the low-lying town of Tirupati to the temple on the top of Tirumalai hill. The whole of the 7-mile road is holy ground, an immense shrine, and the faithful make their long pilgrimage along it on bare feet. The hill-top is just visible to the right of the picture.

105. TIRUKALIKUNDRAM. — THE SACRED TANK OF THE BIRDS. (Half-way between Chingleput and the sea coast.) Hundreds of pilgrims climb daily to the summit of this rock, called Pakshithirtham, to see Brahmins feeding the sacred birds. Below the rock is a rectangular tank, with a small mandapam in its centre, and the vast Indian horizon bounds the view.

106. TRICHINOPOLY.—THE ROCK, SEEN ACROSS A SACRED TANK. In the centre of the tank is a small mandapam, or altar. On the famous Rock (height, 270 ft.) a strong fort and a Saiva temple were built about 1660.

107. TRICHINOPOLY. — VESTIBULE OF THE GREAT TEMPLE OF SRI RANGAM. The great Vaishnava temple of Sri Rangam (c. 1600) is situated about a mile from Trichinopoly. Here we see the north face of the hall of a thousand columns (cf. 101). The exterior pillars, monoliths 20 ft. high, are cut in the form of prancing horses with riders, the fore-legs being supported by dwarf figures and animals.

108. TANJORE.—SACRED ELEPHANT OF THE TEMPLE.

109. CONJEEVERAM.—TEMPLE OF SRI DEVARAJA SWAMI. Conjeeveram or Kanchi is known as the Benares of the South, and is one of the seven cities sacred to Brahmanism (cf. 62). The town has the unusual distinction of being consecrated to both Siva and Vishnu. In the courtyard of the Vaishnava temple seen here are grouped a small mandapam supported on four delicate pillars, two slender monolithic columns destined to carry a lantern and banners, and in the background a gopuram, a high doorway in the sanctuary wall.

110. CONJEEVERAM.—SACRED TANK AND GOPURAMS. In the centre of the sacred tank is a small mandapam, where images of the gods are sometimes deposited. Worshippers are making their ritual ablutions on the steps, and two gopurams are seen in the background.

111-13. MADURA. The huge temple at Madura (early seventeenth century), the most famous of South Indian temples, is dedicated to Siva and his spouse Minakchi (the goddess with fish's eyes). It extends over an area of 15 acres and contains nine gopurams.

111. MADURA.—THE GREAT TEMPLE (DETAIL). A thousand and one Brahmanical divinities are carved on the sides of the main gopuram. They are in the round and brightly painted. Below, on the left, can be seen Siva dancing (cf. 116); Siva is seen again in the centre with his spouse Parvati, riding the bull Nandi, and flanked by his two sons, elephant-headed Ganesha riding a rat, and six-headed Skanda riding a peacock. Above, gods (right) and demons (left) have wound the snake Shesh round the mountain so that they may churn the sea of milk and obtain the drink that bestows immortality. A tortoise, avatar of Vishnu, supports the mountain.

112. MADURA.—COCONUT TREES NEAR THE TEMPLE.

113. MADURA.—SAIVA TEMPLE. THE PRAYER. Both arms raised and palms joined, in a grand gesture of adoration and greeting a worshipper invokes Siva.

114. RAMA.—The Dravidian artists of South India excelled in bronze, and this work belongs to the best period (Chola, about eleventh century). It has nobility, purity of style, balance and is technically perfect. Rama the faultless, the pattern of duty, is the hero of the famous epic, the *Ramayana*, and one of the incarnations of Vishnu (cf. 99).

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115-16. From the earliest times down to our own days, dancing has been not only a pastime but the expression of Indian philosophy and mysticism.

115. AJANTA.—FRESCO OF A DANCER AND MUSICIANS (about sixth century). To the music of flutes and a drum a richly-jewelled young woman is dancing in a palace. The triple bend of the body, a pose constantly recurring in the plastic art of India, is here caught in the middle of a dance-movement impregnated with tenderness and sensuous grace (cf. 27-9).

116. DANCE OF SIVA (Fourteenth-century bronze, Madras Museum, height 2′ 6″). Between the cosmic periods (cf. 99) Siva dances the mystic Tandava which creates and destroys worlds. Often surrounded by a flaming aureole (the circle of the world) he tramples on the demon of evil. His many arms symbolize his power and suggest the wild forces of which he is the embodiment. The boldness of the pose is compensated by the perfect distribution of masses, so that the body remains astonishingly well-balanced. The manifestation of Siva as King of the Dance is one of the most widely worshipped in South India, where dancing has acquired considerable importance in religious ritual.

117. FOREST IN SIKKIM. (Eastern Himalayas.)

118. KANGCHENJUNGA (28,146 FT.) FROM DARJEELING. Darjeeling is a hill station (altitude, 7,500 ft.) not far from the frontiers of Sikkim, Bhutan, Nepal and Tibet. Kangchenjunga peak, which is visible in the distance, is the second highest mountain in the world. Although as the crow flies it is about 50 miles from Darjeeling, its huge mass of rock and ice seems to dominate the town.

119-30. The appearance of many of the places pictured has been cruelly altered by the earthquake which devastated northern India in January 1935.

119. NEPAL.—NILKANTHA. VISHNU RECLINING ON THE SNAKE ANANTA (cf. 99). This black granite statue in the middle of the tank is reputed to be of supernatural origin, and many Brahmins make the pilgrimage to it.

120. NEPAL.—TEMPLES AT PASHPATI. Pashpati is the most sacred Brahmanical shrine in Nepal. The Bagmati river upon which it stands is considered as holy as the Ganges, and many pilgrims are to be seen on the ghats, bathing daily in its purifying waters (cf. 62). The smoke on the left is rising from a cremation-fire, and the ashes will be sprinkled in the river. Temples, rest-houses for pilgrims, and royal tombs line the river, and the Himalayan wall towers mistily in the distance.

121. NEPAL.—TEMPLE AT CHANGU NARAYAN. The Vaishnava shrine of Changu Narayan is a typical Nepalese temple. It is a two-storeyed pagoda, of a type which is common in the Far East but not found in India except in the Nepalese temple at Benares. On each storey the roofs curve inwards and turn up at the angles. The temple is built on a square terrace, and a staircase flanked by two guardian dragons leads to each face. All parts of the temple, doors, panels, pediments, friezes and cornices, are overloaded with ornamental carvings in wood or metal. The conspicuous beams on which the roof is supported are carved to represent many-armed deities. Little bells are hung all around the edge of the roofs, and tinkle in the slightest breeze. The bronze bells outside the temple are to frighten away evil spirits (cf. 127). The two columns on either side of the entrance display the attributes of Vishnu above their lotus capitals: the disc on the left and the conch shell on the right.

122. NEPAL.—COLOSSAL BUDDHAS NEAR SWAYAMBHUNATH. The shrines of Swayambhunath are the most holy places of Buddhism in Nepal. They are situated on the top of a wooded hill near Katmandu, to which leads a steep path cut in steps and lined with a multitude of little stupas and huge statues of Buddhas.

123-4. NEPAL. — SWAYAMBHUNATH. The principal temple of Swayambhunath is a massive round stupa (notice the development of the shape as compared with Plate 10) from which rises a high spire consisting partly of a series of superimposed horizontal discs. The spire rests on a rectangular base, and each face is decorated with two large, open eyes painted in red, black and white: this is the symbol of Adi-Buddha, the primordial Buddha, to whom the temple is dedicated. Round the shrine are many other monuments: small altar-stupas in the foreground and a pagoda on the right.

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125. NEPAL.—KRISHNA TEMPLE, PATAN. Patan was once a prosperous capital, but was laid waste at the end of the eighteenth century. In its upper part the Radha-Krishna temple recalls the classical style of North India (cf. 68, 75), and in the little pavilions on each storey the style of Akbar's buildings (cf. 57). According to the usual custom, a column facing the temple carries the image of a king worshipping. A pagoda is seen on the right.

126. NEPAL.—TEMPLE OF MINNATH, PATAN. This is a pagoda similar in style to that of Changu Narayan (cf. 121). The long banner falling from the upper part of the spire is of carved metal. The fantastic statues of people and animals standing to right and left of the doorway are reminiscent of Chinese sculpture.

127. NEPAL.—TEMPLE OF SURJI-BINAYAKA GANESHA, BHATGAON. This temple is dedicated to one of the aspects of the elephant-headed god Ganesha, son of Siva. In front of the shrine stands a pillar with lotus capital supporting the rat on which Ganesha rides. On the left is a great bell. It is fixed, and is sounded by moving the clapper. Its ringing frightens demons away from the temple door, and for the same reason rows of little bells which tinkle ceaselessly are hung from the portico.

128. NEPAL.—TEMPLE AT BHATGAON. On the left a small shrine is built on an imposing five-stepped base. The stairway is flanked by statues of fantastic animals. On the right is a three-storeyed pagoda on a tall base. The first storey is surrounded by a portico supported on slender columns.

129-30. These pictures bear witness to Nepalese skill in wood-carving.

MOHENJO-DARO (see Preface, p. vi), one of the Indus valley sites which dates from about 2500 B.C. A gap of about two thousand years separates this civilization, which is related to Mesopotamian civilization, from the earliest Indian monuments so far discovered. 131.—Three views of a bronze statuette of a dancing girl. One arm is loaded with bracelets.

132-4. SEALS. Hundreds of seals, engraved on stone, ivory, steatite and pottery, have been discovered at Mohenjo-Daro, and nearly all of them are inscribed with symbols which have not yet been deciphered. Usually they bear the figure of an animal. The third seal shows a person sitting with crossed legs, in the Indian style. Two horns crown his head and four animals stand round him: an elephant, a tiger, a rhinoceros and a buffalo.

135. A steatite bust of a peculiar ethnic type. The beard and hair are indicated by incised lines. The ear is stylized as a palmette. The garment is decorated with trefoils.

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PASHPATI PATAN POLONNARUWA PURI SANCHI SARNATH SWAYAMBHUNATH

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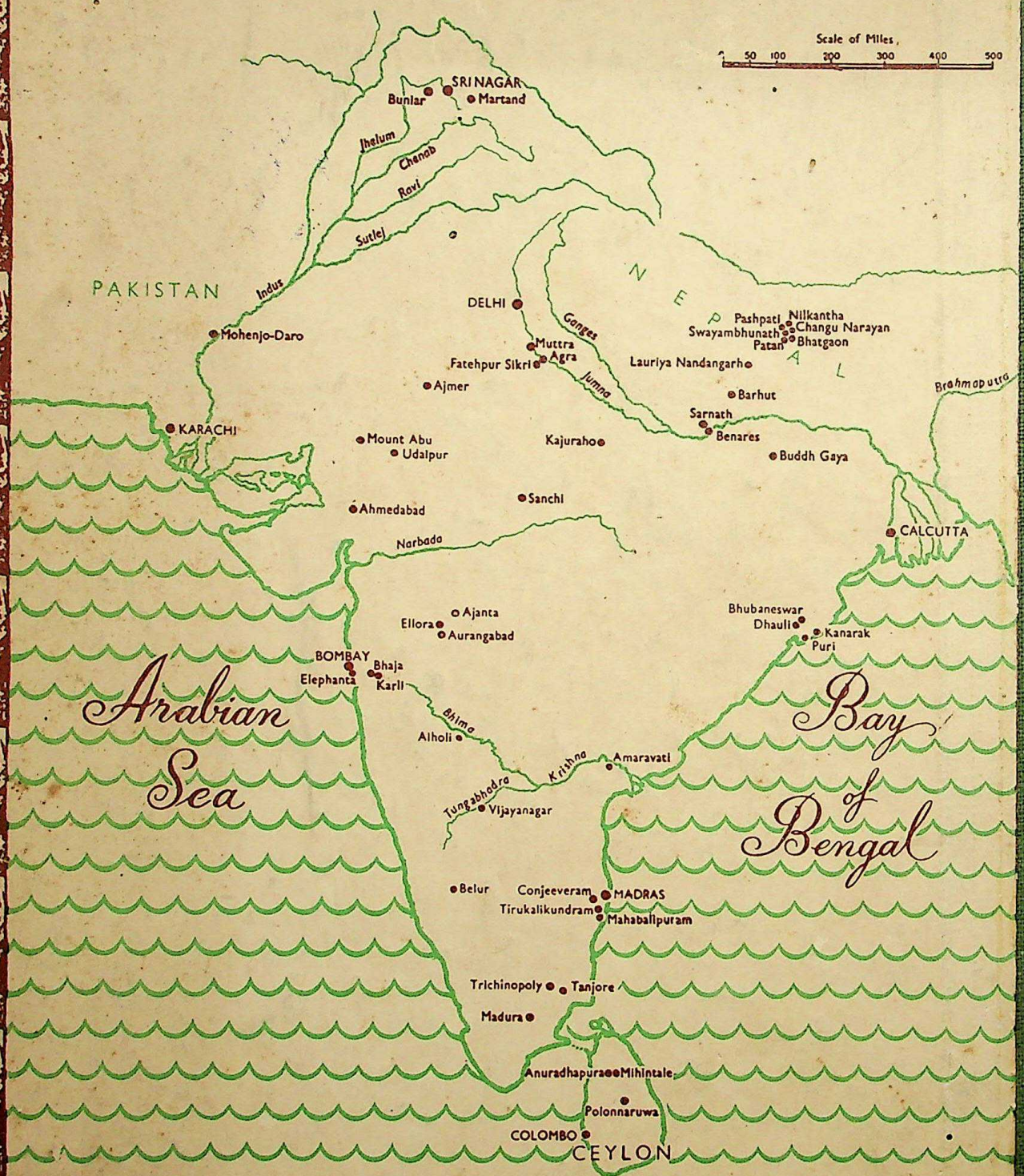
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